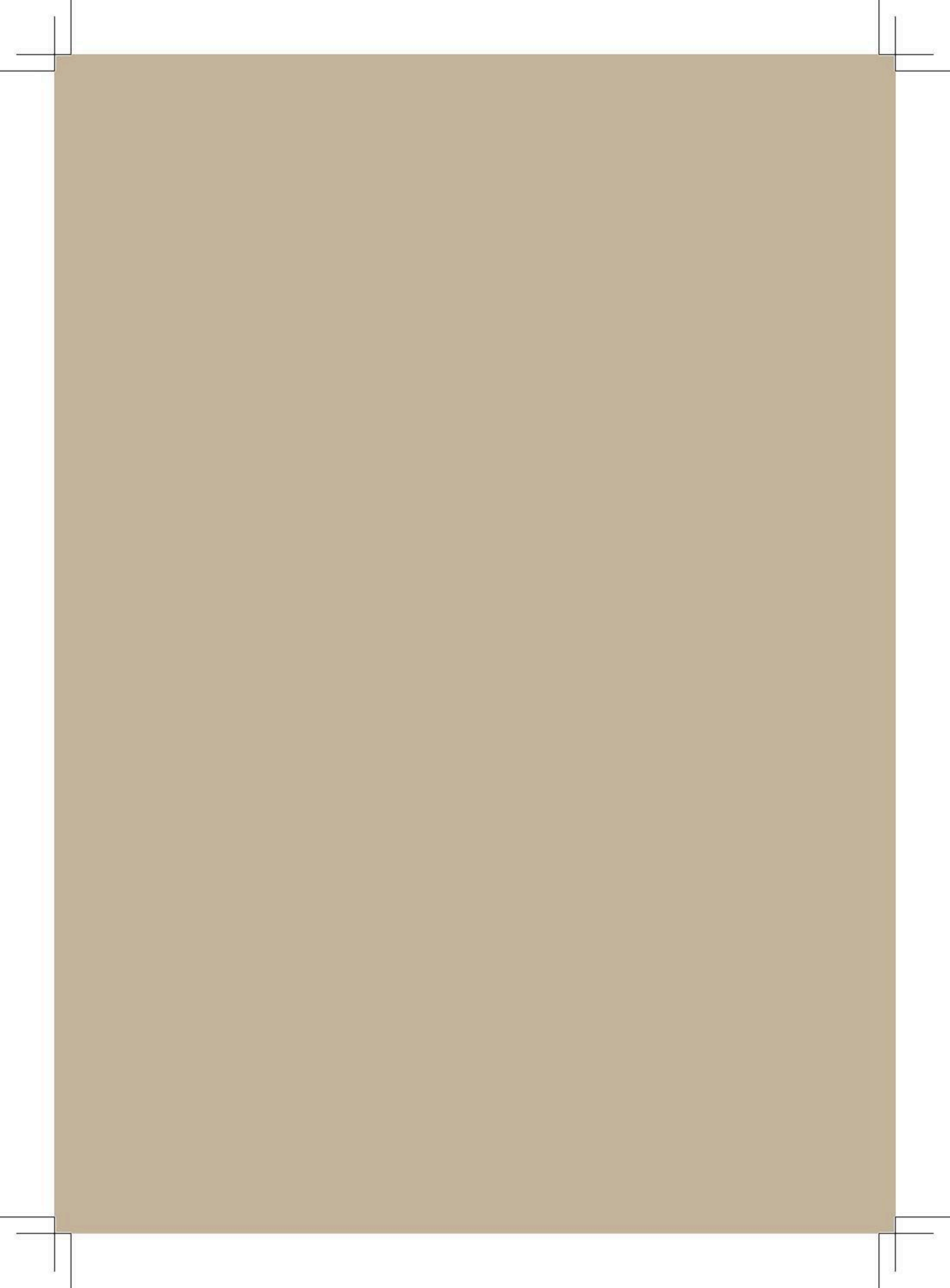


WILL PAD

What About Home Affairs?



展覽

預告

策展人：周安曼

Curated by Freya Chou

Ellen Pau : What About Home Affairs? — A Retrospective

當家當當家 — 鮑藹倫回顧展

12.09.2018 - 02.17.2019

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Para Site and the artist would like to extend our deep gratitude to the following who provide crucial support and research to the project:

Para Site 藝術空間及藝術家在此向本展覽重要支持者致以最深謝意：

David Chan 陳浩勤
Chan Pik Yu 陳碧如
Chang Tsong Zung 張頌仁
Winkie Ching 程穎翹
Kyle Chung 鍾亦琪
Dorothea Etzler
Winnie Fu 傅慧儀
May Fung 馮美華
Marc Glöede
Helen Grace
Manray Hsu 徐文瑞
Hui Tsz Ho 許梓昊
Oscar Ho 何慶基
Katrien Jacobs
Alice Ming Wai Jim 詹明慧
David Jhave Johnston
Ellen Kong 江清蓉
Kong King Chu 江瓊珠
Travis Shiu Ki Kong 江紹祺

Kung Chi Shing 龔志成
Doris Kwan 關詠軒
Joel Kwong 鄭佳玲
Wallace Kwok 郭啟華
Andio Lai 黎仲民
Jamsen Law 羅琛堡
Jay Lee 李淑雯
Isaac Leung 梁學彬
Edna Liu 廖融牽
Lo Yin Shan 盧燕珊
Lesley Ma 馬唯中
Yung Ma 馬容元
Microwave Festival 微波國際
新媒體藝術節
Elaine W. Ng 伍穎瑜
Fion Ng 吳彥真
Ng Tsz Kwan 吳子昆
Alvis Parsley
Alice Poon 潘寶如

Sing Song Yong 孫松榮
Su Wei 蘇偉
Diane To
Videotage 錄映太奇
Anthony Wong 黃耀明
Dick Wong 黃大衛
Phoebe Wong 黃小燕
Sara Wong 黃志恆
Wong Sin Man Mandy 黃倩文
Sonia Wong 黃鈺螢
Wong Sze Mei 王思薇
William Wong 黃嘉豪
Siu Wai Hang 蕭偉恒
Yau Ching 游靜
Danny Yung 榮念曾
Zuni Icosahedron 進念二十面體
月亮文化的姐妹們



Ellen Pau: What about Home Affairs? – A Retrospective

Para Site is honored to present Ellen Pau's first retrospective in Hong Kong, curated by Freya Chou. One of Hong Kong's most influential and pioneering artists, the exhibition features Pau's multi-faceted artistic practice stemming from the late-1980s to the present, including a selection of video works, archives, and a series of unpublished photographs. Three major video installations—two series of *Bik Lai Chu*, and *Recycling Cinema*—are presented in their original formats to illustrate the artist's unique approach to the medium, within the technological limits of their time of production.

In this exhibition, eighteen of Pau's most representative works are displayed from a media archaeology perspective – through the development of technology, rather than following the traditional chronological order. The exhibition hopes to examine and interpret Pau's life and politics through the evolution of technological media. Its title begins with the concept of "home." There is a statement in the *Book of Rites* by Confucius chapter entitled "Great Learning" that reads: "Cultivate oneself, put the family in order, govern the state, and pacify the world." To pacify the world, one needs to go through different stages, with the cultivation of one's personal life as the most basic practice. The Chinese title is a wordplay between *donggaa* (house master) and *gaadong* (family possession), covering themes such as household chores, the status of housewives, and the identity of masters of the house. The corresponding English title—*What about Home Affairs?*—alludes to the Hong Kong government's Home Affairs Bureau, thus opening up a discussion about the relationship between civil political affairs and personal well-being.

Ellen Pau was born to a family of medical doctors. Growing up, she was immersed in an intellectual environment enriched by her father's expansive scientific knowledge. When she was nine years old, Pau received a Kodak 135 film camera from her father and became interested in photographic techniques and the world of imagery. Pau worked as a radiographer at Queen Mary Hospital after she earned a diagnostic radiology degree from Hong Kong Polytechnic University in 1982. Through to today, Pau's unique professional background and work experience continues to shape her use of visual language in a way that is intimately connected with the inherent technology and subjectivity of digital media.

The exhibition begins with Pau's *Disenchantment of the Statue* (1987) and her recent work *I Don't Have Time to Deal with Fear* (2018). *Disenchantment of the Statue* criticizes the hegemonic status of television and evaluates its political function in domesticating subjects under the logic of capitalism. Arrows constantly appear on the screen, pointing to London street names on Hong Kong's defensive wall as if to ask: Where is Hong Kong heading? Pau's new augmented reality ("AR") work *I Don't Have Time to Deal with Fear* was triggered by the early 2018 discovery of a wartime bomb at a railway construction site in Wan Chai. Through AR technology, Pau recreates Hong Kong's urban legends along the Gin Drinker's Line, seeking to re-evaluate one's relationship with the city. Coincidentally, both works took inspiration from this Gin Drinker's Line (a fortified defensive line used in 1941 during the Battle of Hong Kong in the Second World War) to interrogate the role that technology—wrapped in wallpaper reflecting incarnations of the ghosts of war—plays in mediating or whitewashing historical violence.

These remnants of historical violence are also visible in Pau's efforts to connect her evaluation of gender issues with Hong Kong's civil politics, transforming the female body into a battlefield for subjective awareness, while exploring and debating the truthfulness of machine-produced images. The exhibition reproduces two pieces from Pau's *Bik Lai Chu* series, a group of video

installations developed over the course of ten years. *Bik Lai Chu* refers to the household cleaning product *Pledge*—its English name ‘pledges’ to keep a promise—is a metaphor for the Chinese government’s promise to follow through on its political commitment to Hong Kong for fifty years after the handover. In this work, one can see the silhouette of a female who looks up every few seconds, accompanied each time by the sound of a pile driver. Through this persistent pounding noise, the artist questions how social norms and stereotypical gender roles sculpt, regulate, and restrain the female body. The image of “her” is absent in *She Moves* (1988). Instead, water droplets move to the tune of the popular World War II song “We’ll Meet Again”, abstracting the battlefield and experimenting with the fluid deployments formed by different image textures and technological forms. *Song of the Goddess* (1991) explores the love story of two Cantonese Opera divas, investigating how a patriarchal society silences women’s individual voices and further deprives them of a shared identity in mainstream culture. Exploration of the blurry line between truth and fiction, as well as changing image textures, became the artist’s primary visual language in the late 1980s through the 1990s. This subsequently influenced her future mixed-sensory attempts to bridge behavioral performance and electronic noise.

In the late 1980s, Pau began to collaborate with Zuni Icosahedron as well as with various choreographers, while filming many commercial music videos. She combined the media screen, the dance stage, behavioral performances, and installations to develop a video dance language fusing popular culture and contemporary imagery. In 1989, *Drained II* explored the video performance form through stage performance. Filmed with a household video camera, *Drained II* attempts to explore the metaphysical beings both on stage and electronic medium. Through a constant loop and image segmentation, the work also reflects the physical anxiety of inhabitants living in a dense urban center. In 1997, Pau and choreographer Dick Wong created *Movement #1110*, weaving Wong’s body movements with jazz and merging images, music, and light together through rhythm. The imagery, through the editing process, becomes the medium’s rhythm and its art form. The exhibition explores yet another of Pau’s important creative approaches: the deconstruction, and reconstruction, of static and fluid images. In 2016, Pau created *Emergence (A work in progress)* for the Hong Kong Museum of Art. Inspired by a citizen scientist’s genome study of the *Bauhinia blakeana*—the floral emblem of Hong Kong—this project attempts to use data generated during the genetic sorting process to translate the DNA profiles of plants and animals into sound. During the deconstruction of DNA profiles, materials are converted, recomposed, and then reconstructed into another existence that shares the same biological essence but has a completely different physical form, aiming to reinterpret the DNA of *Bauhinia blakeana*. The series of photos on the *Bauhinia blakeana* are on public display for the first time. These images were taken casually, capturing scenes such as a car accident and underwear hanging from the windows of the Kwun Lung Lau public housing estate in Sai Wan. Through the use of special effects, the photos are transformed into a temple flying a flag; the image data is converted into a soundtrack. Pau titled this work *A work in progress* in hopes of recovering the *Bauhinia blakeana*’s full DNA one day, completing her interpretation of this symbolic “flag.”

The political nature of Ellen Pau’s work is not reflective of a nostalgic reminiscence of a past era nor a direct criticism of certain ideas, but instead it is revealed through her very personal, autobiographical video diaries, which have evolved into a work embodying a collective memory. Through the composition and production of images, Pau explores and reflects on ways of creating a visual experience that transcends the camera lens and sublimates the ordinary into symbols of life and emotion. In *TV Game of the Year* (1989), *Blue* (1989-1990), *Diversion* (1989), *Expiration* (1997-2000), and *Fanfare for the Common People* (2010), Pau records the uneasy

struggle in Hong Kong's political context during transitional periods. In 2003, the artist created the video text *For Some Reasons* based on the event of regulating the Article 23 of Hong Kong's Basic Law, recounting things people could not or should not do through the replacement of Chinese characters.

A video becomes art in the hands of an artist—it creates illusion rather than merely reproducing reality. It realizes its value by detaching the artist's inner world from external reality through the camera's mechanical form, making the invisible visible, and setting forth new mechanisms and negotiations of space to challenge the closed traditional system. For Pau, the space she constantly negotiates is her home, Hong Kong. The rhythm of Hong Kong life and its historical and political events are all encoded in her visual works, with the masterpiece being *Recycling Cinema*, which represented Hong Kong in the 49th Venice Biennale.

Recycling Cinema represents the pinnacle of Pau's works that integrate motion-picture techniques and electronic noises. It is also her response to the evolving meaning of "home." This exhibition presents once more the uncut original film, allowing us to feel the artist's static gaze upon the changing cityscape, and compelling us to move beyond our simple spatial experience. *Recycling Cinema* records vehicles on a Hong Kong expressway over the course of 24 hours. The exhibition restores the original filming technique by using expanded projection to cast the recordings on a curved screen of 150 degrees which breaks the boundaries of the images and creates a panoramic and immersive viewing experience. The speed and direction of the moving images are uncoordinated; the rhythm changes in response to a viewer's breath or physical movement. Upon leaving the screen, an image travels across the room and returns to its point of departure, creating a sense of temporal and spatial imbalance. By using long-take surveillance, panning the camera, and filming close-ups, the artist fills *Recycling Cinema* with different rhythms throughout its short runtime. Pau observes the cityscape from a passive perspective while closing in on the highway's moving cars to create multiple points of view. Meanwhile, the film is interspersed with night scenes observed from Victoria Peak, with overlapping images of high-rises and the harbor, shot with a fast shutter-speed lens. The film eventually returns to the monotonous highway using a different lens perspective to highlight the change between the scenes. There is no dialogue throughout the film; only waves crashing, cars racing, and two lyrical lines from John Lennon's *Love* (1970) emerging at the end: "Love is truth, truth love." *Recycling Cinema* is a love letter, the curved space is the road home; if you walk along the on-screen arc, you should be able to find your way home. The scenery along the way reveals Pau's criticisms of her urban experience; it is also a filial letter she penned to Hong Kong.

On the occasion of the exhibition, Para Site has also commissioned a substantial review by Lo Yin Shan, a senior cultural commentator and media expert, to recapitulate Pau's creative trajectory over the past three decades.

— Freya Chou

當家當當家：鮑藹倫回顧展

Para Site 榮幸推出由周安曼策劃，鮑藹倫在香港的首次大型回顧展 -- 《當家當當家》。鮑藹倫為香港最具影響力及前瞻性的藝術家之一，此次展覽展出自八十年代起，近三十年來錄像作品的選件、檔案文獻、未曾發表過的系列攝影作品以及最新力作。展覽同時重製了三件具代表性的錄像裝置—兩件《碧麗珠》系列以及《循環影院》，還原最初始的展出形式，以呈現在當時的時空背景下，藝術家對媒材展現的獨特手法。此次展覽挑選十八件具代表性的作品，以媒體考古學的角度取代傳統編年的展示，試圖透過科技媒材的演進來爬梳閱讀鮑藹倫生命政治的一種方式。

展覽題目以「家」的概念出發，《禮記：大學篇》言：「修身、齊家、治國、平天下」，欲達大同世界，中間是有程序的，而最基本的需從修正心念、居家生活做起。中文題目玩弄「當家」及「家當」的排列組合，意味從家庭雜務、家務事、家務婦的身份，到誰是當家者，誰來作主，對應英文題目借香港民政事務局 (Home Affairs Bureau) 之名來思考民間政治事務與個人事務間的關係。

鮑藹倫出身醫生世家，從小耳濡目染父親對科技知識的博聞廣見；九歲時，父親送了她一台柯達 135 菲林相機，從此開啟了對攝影技術及影像世界的興趣。1982 年獲得香港理工大學放射診斷專業文憑後，鮑藹倫進入瑪麗醫院擔任專業放射科醫護人員，直到今日；特殊的專業背景及工作經驗使得她在往後的創作發展出一套扣緊電子媒體內在科技與本體性的影像語言。

展覽以 1987 年的《裂像》與 2018 年的新作《到此為止》作為序曲，《裂像》批判電視的霸權地位，並反思在資本邏輯運作下，馴化主體的政治功能。而影像中不斷出現的箭頭對應著防線碉堡牆上的倫敦市街名，也似在設問前途未卜的香港該何去何從？AR 新作《到此為止》則以 2018 年年初灣仔炸彈事件為靈感，透過擴增實境的技術再現醉酒灣防線上的香港城市神話，嘗試藉由神話來重新理解我們與城市間的關係。兩件作品因緣際會地以 1941 年二次大戰香港保衛戰的醉酒灣防線為切入點而進一步思考科技在以魂牽戰爭的幽靈化身為牆紙的包裹下是否得以扮演洗清歷史暴力的角色。

而這種對歷史暴力的遺留也可見於鮑藹倫透過自身對性別議題的觀照與香港民生政治連結，將女性身軀化成爭取主體意識的戰場，繼而探索機器生產下影像間的真假並提出辯證。此次展覽重新製作了兩件藝術家長達十年發展的錄像裝置《碧麗珠》系列。「碧麗珠」為居家清潔用品，英文名「Pledge」同時由保證、承諾之意，暗喻中國政府對香港五十年不變的政治承諾。作品中可見一個女性的背影每十五秒抬頭一次，每次抬頭會發出如打樁般的聲響，透過此反覆衝擊的行為，藉以質問社會規範及典型社會性別角色是如何形塑、規範、約束女性的身體。1988 年的《她去》沒有「她」的個體形象，反以水珠的移動配上二戰流行歌曲《We'll Meet Again》，抽象化了抗爭的戰場並實驗不同影像肌理和科技形式下所組合的流動部署；1991 年創作的《似是故人來》以兩名粵劇名伶的愛情故事出發，為對父系社會下男性觀點如何阻礙女性在主流文化下的自我展現與失去認同基礎的反芻。這種對真實與虛構模糊界線的探討、影像質地的變化，成為藝術家

八十年代晚期到九十年代創作的主要語言，繼而影響往後對行為表演與電子雜訊間感官混合的嘗試。

八十年代末鮑藹倫開始與進念二十面體及多位編舞家合作，同時也拍攝許多商業音樂錄影帶，她將媒體的屏幕、舞台、行為表演與裝置結合在一起，發展了一套融合流行文化與當代視覺的錄像舞蹈語言。1989 年的《借頭借路 II》透過舞台表演來探索錄像表現的形式，以家用常見的錄像器材為拍攝工具，試就舞台與科技的形而上存在提出討論，並藉由一成不變的循環、影像分割反應城市密集的地理空間所帶來人心躁鬧下的居住情商指數；而 1996 年與編舞家黃大徽合作的《大動作 #1/10》將黃的肢體動作與爵士樂交織，透過節奏串起影像、音樂及光影，影像在此透過剪輯過程成為一種媒介的節奏和藝術格式。展覽另一個呈現的重要路徑則為靜態照片與影像流動的拆解與重構；2016 年為香港藝術館創作的《源迴（進行式）》嘗試為香港市花—洋紫荊—作基因排序的研究，透過排序過程中產生的數據，與可能和洋紫荊有血緣關係的動植物基因圖譜轉成音調，在拆解基因圖譜的過程中，物質被重新組合形成一個與其生物本質相同，但物理上完全迥異的存在形式，試圖重新定義洋紫荊的基因。而映照在洋紫荊上的則是從未發表過的系列照片，這些隨手拍攝的影像從車禍現場到西環觀龍樓懸掛在窗外的內衣褲街景，透過特效編輯成國旗飛揚的廟宇，並將圖像數據轉化成聲軌。作品列為「進行式」在於鮑藹倫希望終有一天洋紫荊的基因能全數尋回，完成對於「國旗」意象的詮釋。

鮑藹倫作品中的政治性不在大張旗鼓進行時代的懷舊或批判性思想論述，她透過具個人自傳色彩的錄像日記發展成共同集體的回憶，探索及反省的是如何藉由影像的組成和產生過程，創造鏡頭以外的觀看經驗，把尋常點昇華成生命與情感的象徵。《佔領袖》(1989)、《藍》(1989-1990)、《兩岸唔到頭》(1989)、《呼氣》(1997-2000) 及《阿運會》(2010) 等是她對香港在過渡政治時期的不安掙扎下的表述，而 2003 年根據為基本法二十三條立法而引發的事件為節奏背景的錄像文字《為了某些原因》，則透過中文文字的替換敘說了一些人們不能或不該做的事情。

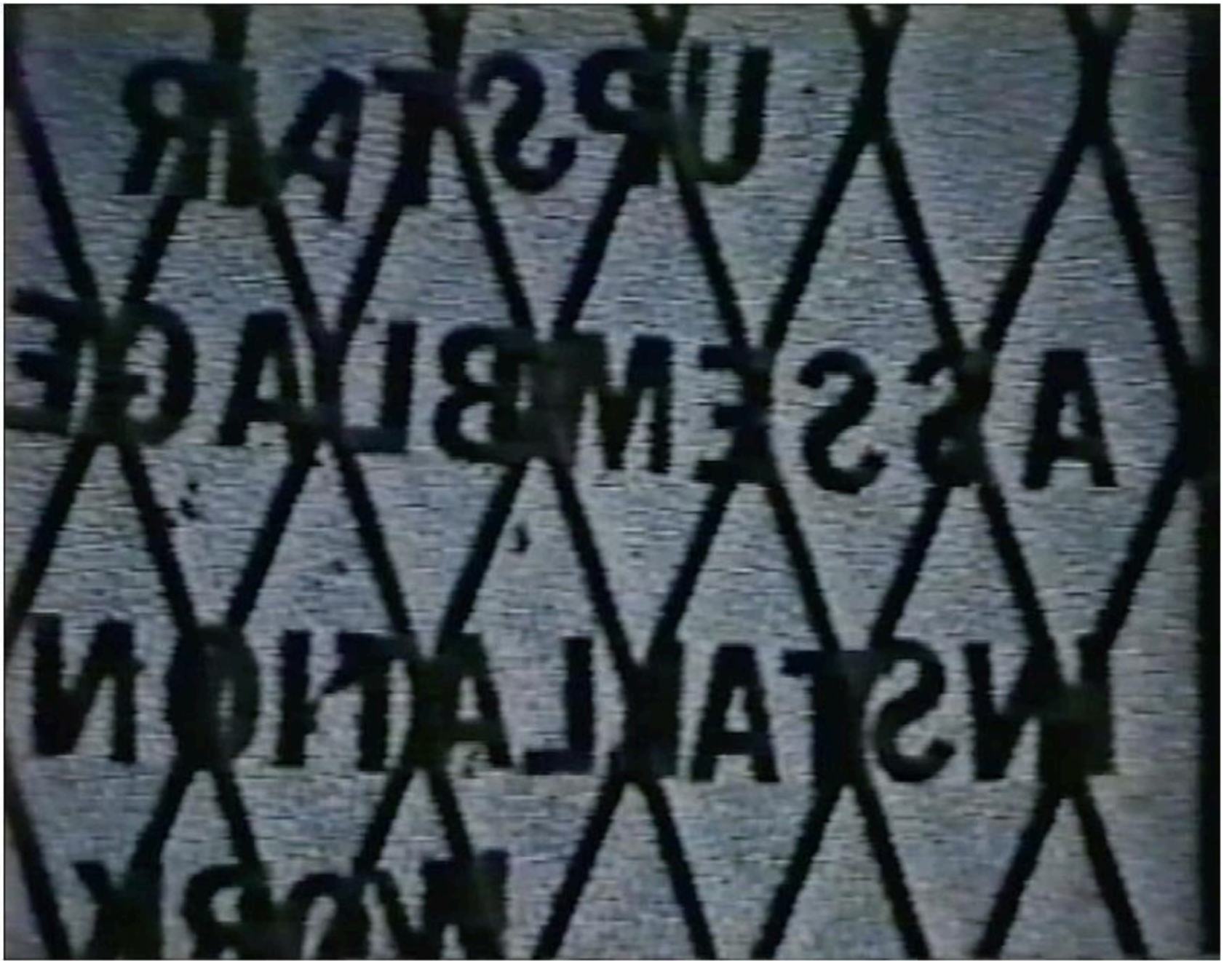
錄像之所以成為藝術在於能借藝術家之手產生幻象使作品不淪為複製現實的工具，而其價值也在透過機械的形式使創作者的內在世界與外在現實產生脫軌，讓原不可見的事物在同一個時空下變得可見，並進一步對傳統封閉系統提出新的機制、新的協商空間。對鮑藹倫而言這一直不斷在斡旋的空間便是她所生活的城市—香港，香港生活的節奏、歷史政治事件的轉折都隱藏在她作品影像構成的密碼中，而集大成之作便是她代表香港館參加第四十九屆威尼斯雙年展的《循環影院》。

《循環影院》是鮑藹倫對動態影像的技術構成與電子雜訊演繹的代表作，也是她對「家」的新舊意義的回應。此次展覽特別重現了當時無剪輯版本的裝置原型，得以一窺藝術家刻意以靜態的角度來觀察城市中的變動，在捕捉的瞬間促使觀眾思考超越單一的空間經驗。《循環影院》記錄了二十四小時香港高速公路上來往車子的移動，展覽現場的裝置複製再現了當時拍攝的手法，以投影機替代錄像機，影像投影在 150 度的弧形屏幕上，

打破影像的框框，製造一個迂迴循環的觀賞經驗。影像移動速度及方向沒有刻意同步，反而隨著每一位入場觀者的呼吸、動作產生不同的節奏，畫面在離開屏幕後利用現場空間回到原位，影像的流動轉移在此時產生了一種時空上的失衡。《循環影院》透過長鏡頭監視、轉動攝影機的鏡頭及特寫近拍，以不同旋律貫穿短短的十幾分鐘。鮑藹倫以被動的角度旁觀城市景觀又集中焦點追攝公路上的車輛，製造多重視點；同時穿插維多利亞山頂的俯瞰夜景，在快速鏡頭下穿插高樓與海港的影像重疊，最後引回影片開始時單調的高速公路，並以截然不同的節奏、鏡頭視角凸顯差異。整部影片沒有對話，只有海浪衝擊的聲音、汽車的呼嘯，以及最後結尾出現約翰藍儂 1970 年《Love》的兩句歌詞：「愛是真的，真的是愛」。《循環影院》是一封情書，弧形空間是回家的路，如果沿著螢幕上的弧線走，應該會走到回家的路，一路上的風景是鮑藹倫對城市經驗的批判，也是她給香港的一封信。

此次展覽特別邀請與鮑藹倫相交多年的資深文化工作者及傳媒人盧燕珊撰稿，為我們回首鮑藹倫三十年來的創作軌跡；這位不斷與時俱進的前輩藝術家對香港藝術圈的貢獻絕非一檔展覽得以言盡，我由衷感激她以無比的耐心與我們分享她精彩又謙遜的創作歷程，更希望透過此次展覽讓觀眾感受在與鮑藹倫工作的這段期間我所獲得源源不絕的啟發與感動。

—— 周安曼



Disenchantment of the Statue

裂像

1987

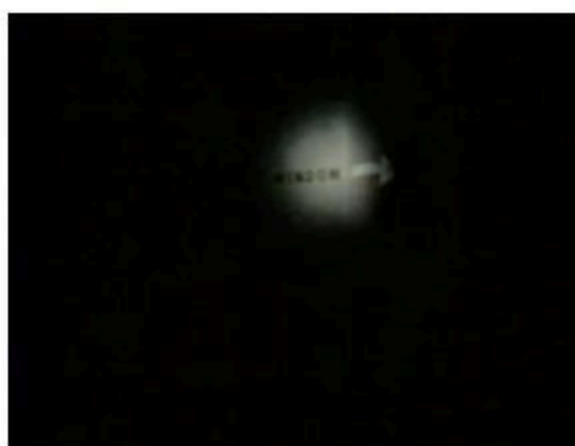
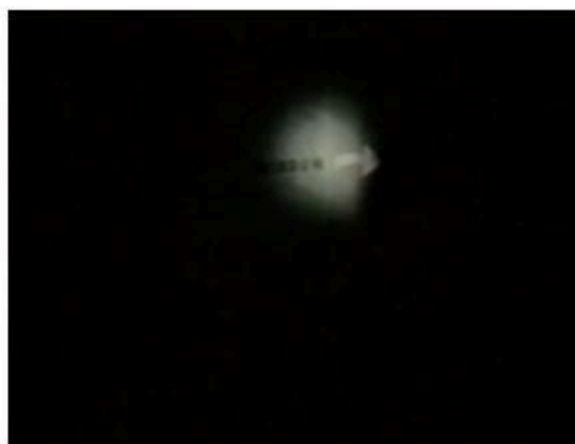
9'37"

Video 8, single-channel, 4:3, colour and sound

Video 8, 單頻道, 4:3, 彩色, 有聲

Courtesy of the artist

作品由藝術家提供



The video is a documentary on the making of *Dial S for Sanity* at the Hong Kong Fringe Club in 1987. It explores the plausibility of media transmission through the use of white noise in video recordings and black-and-white images produced by television. Since the 1980s, television has become the mastermind of cultural consciousness within consumer society. This work criticizes the hegemonic status of television and reflects on the political function of domestication under the logic of capital. The reap-pearings arrows imply the uncertainty of Hong Kong's future.

影片紀錄 1987 年在香港藝穗會展出的《Dial S for Sanity》的現場裝置，以類紀錄片的實驗手法，透過錄像中的白雜訊及電視製造出的仿黑影像探討媒體傳播的似真仿假。八十年代起，電視成了消費社會裡主宰文化意識的主謀，作品批判電視的霸權地位，並反思在資本邏輯運作下，馴化主體的政治功能。而影像中不斷出現的箭頭對應著防線碉堡牆上的倫敦市街名，也似在設問前途未卜的香港該何去何從？





She Moves

她去

1988

3'12"

Video 8, single-channel, 4:3, colour and sound

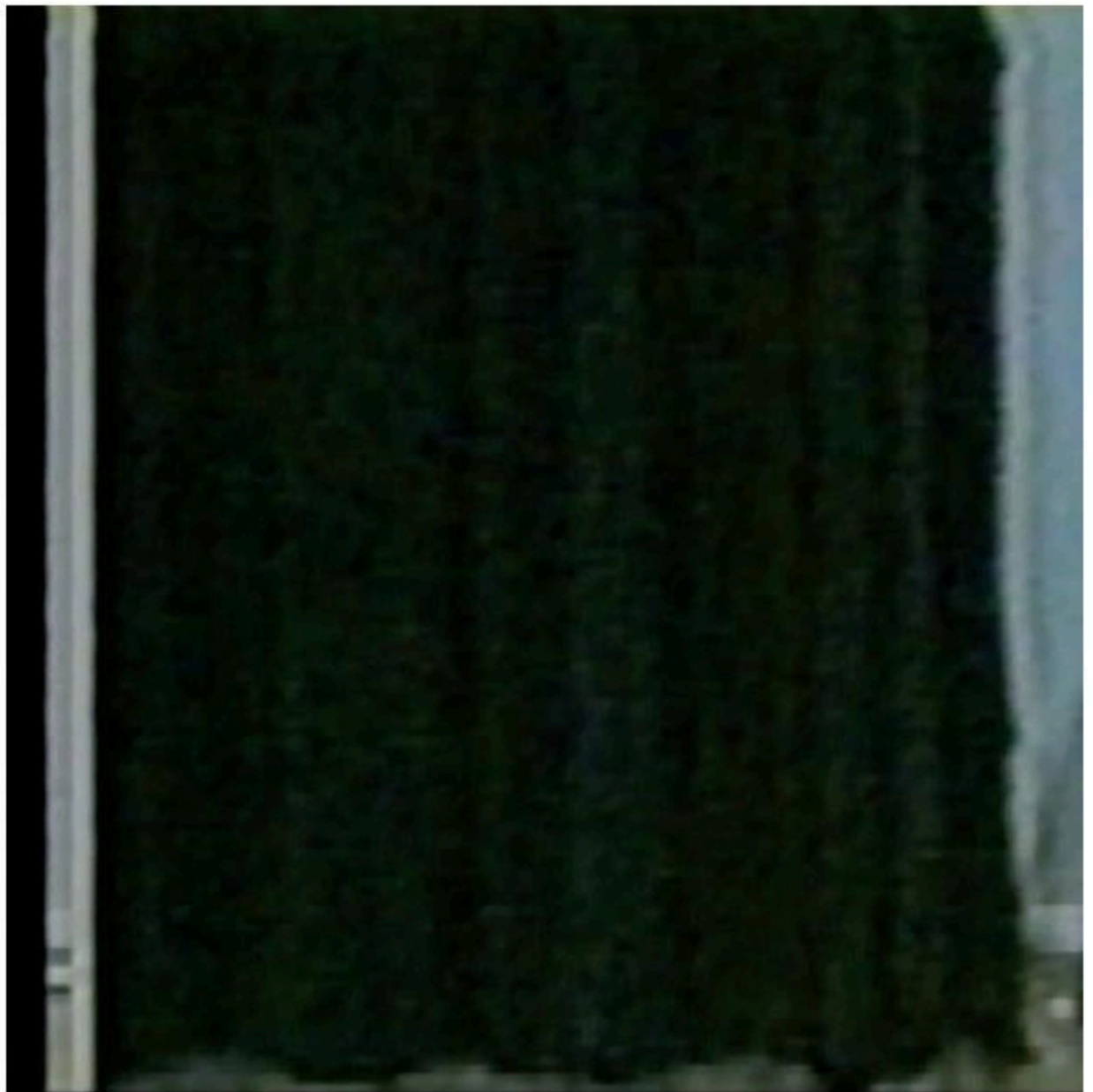
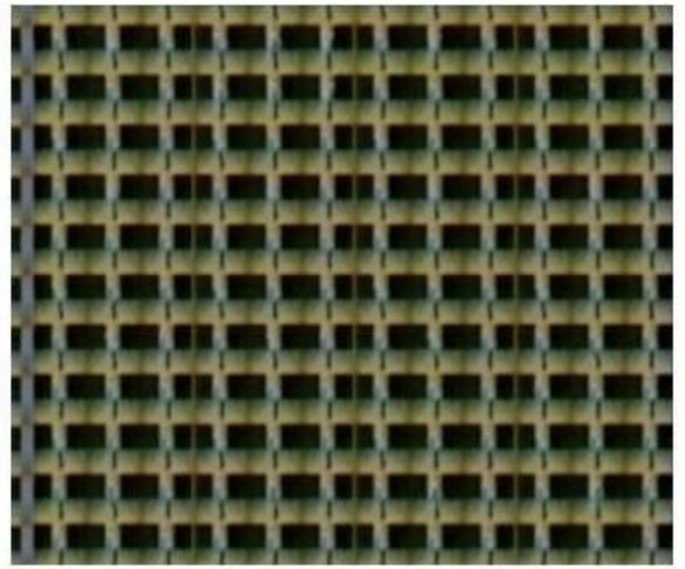
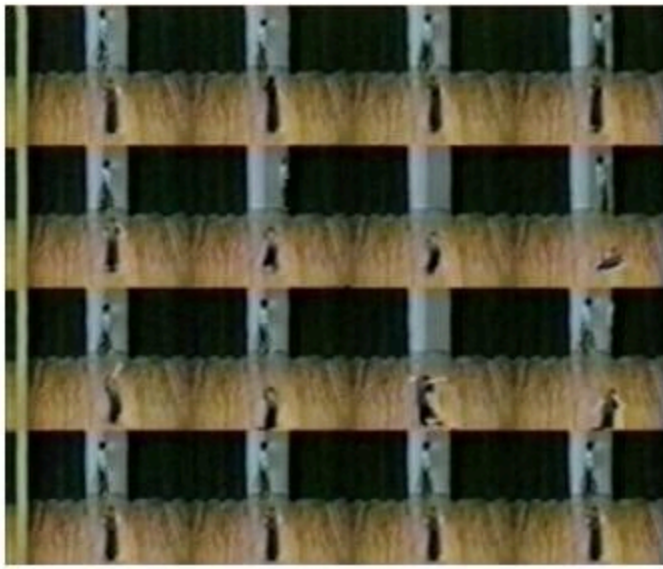
Video 8，單頻道，4:3，彩色，有聲

Courtesy of the artist

作品由藝術家提供

With the movement of water droplets as an expression of emotion, this work examines the rhythmic representation and texture of video as a medium.

以水珠的移動配上二戰流行歌曲《We'll Meet Again》，作品抽象化了抗爭的戰場並實驗不同影像肌理和科技形式下所組合的流動部署。



Drained II
借頭借路 II
1989
5'49"

Video 8, single-channel, 4:3, colour and sound

Video 8, 單頻道, 4:3, 彩色, 有聲

Courtesy of the artist

作品由藝術家提供

The video documented one of Zuni Icosahedron's performances in the late 1980s, signaling a milestone era when the artist began to experiment with screen-based media in combination with the stage, dance and installation arts. This video features electronic wipe in parallel with a black stage curtain where human figures on the backstage constantly reappear between the wipe and the edges of an electronic frame. These repeated frames, accompanied by an electronic guitar and percussion arrangement, multiply the image of a female performer who constantly falls down until she finally disappears in between the frames.

Produced entirely on domestic equipment—a video 8 camera, a 14" monitor and a Betamax VCR, *Drained II* not only emphasises unresolved tensions through the audio component, it also comments on the materialisation of the electronic medium, as well as the sensory experiences that reflect the urban rhythms of city life as it is lived and understood by its inhabitants.

八十年代晚期，藝術家拍攝了一系列

進念二十面體的表演活動，開啟了往後以螢幕為主的媒體藝術結合舞台、舞蹈、裝置等不同形式的實驗時期。影像一開始可見演員漫步穿梭在舞台上的黑色簾幕，之後畫面不斷分割、重複、增加，舞台上的女演員配合電子吉他及敲擊樂，不斷地跌倒。作品以常見的家用錄像器材：一台 V8 攝影機、14 吋螢幕及 Betamax 為拍攝工具，藝術家試就低科技的電子媒介作為情感表達的創作模式提出討論，並藉由一成不變的循環反應城市密集的地理空間所帶來人心躁鬧下的居住情商指數。





TV Game of the Year

估領袖

1989

5'59"

VHS, single-channel, 4:3, colour and sound

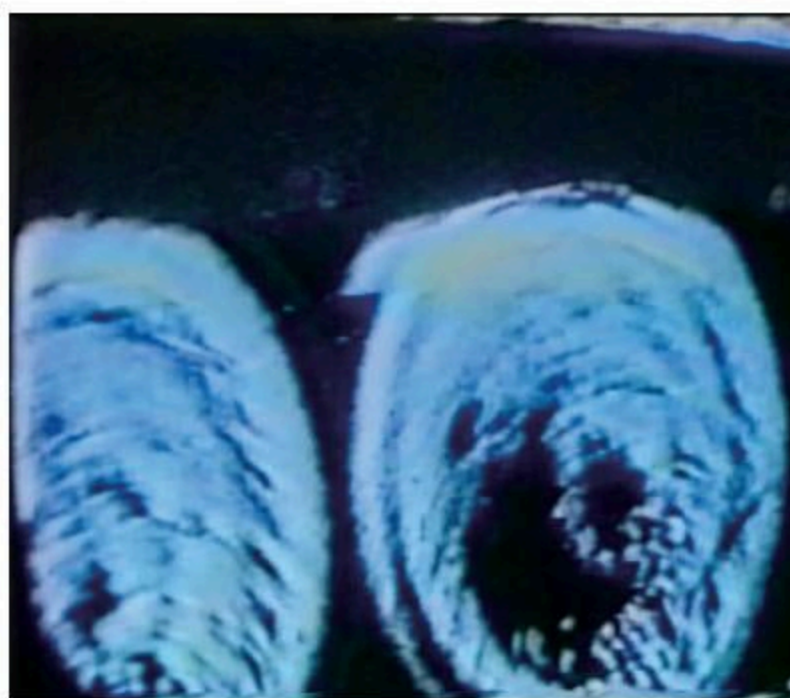
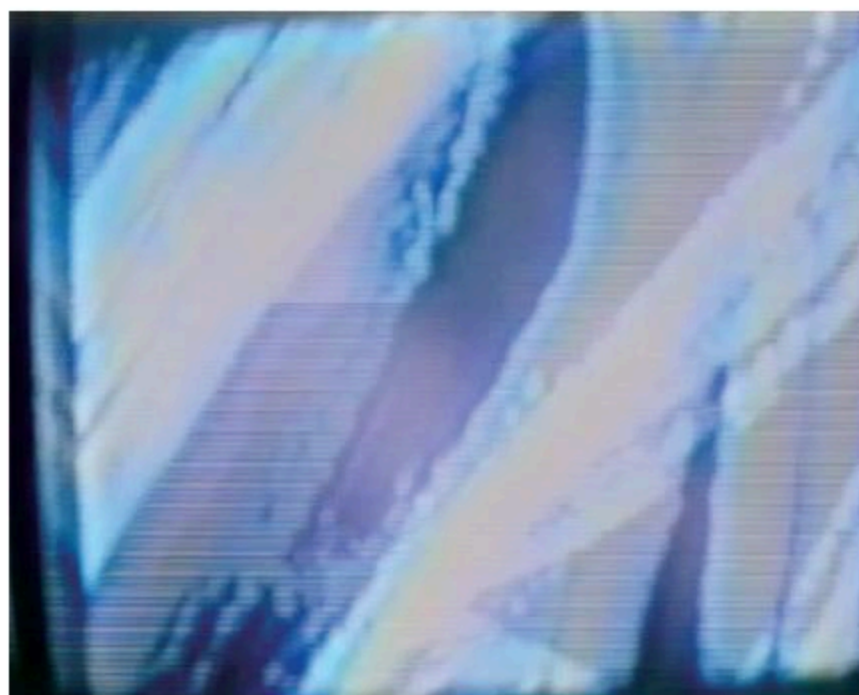
VHS，單頻道，4:3，彩色，有聲

Courtesy of the artist

作品由藝術家提供

A 'Simon Says' video game with Li Peng as the leader and a group of performers who emulate him. Performers include May Fung, Yau Ching, Authur Chiang, and Alice Poon.

作品中的電視遊戲是由李鵬及馮美華、游靜、鄭志銳、潘寶如等人合力演出。一開始大家都十分遵守遊戲規則，乖乖地跟從領袖的手勢，可惜每人心懷鬼胎，互不相讓，最終陸續憤而離席，堅持到底的只有領袖自己。



Blue
藍

1989-1990

7'58"

Video 8, single-channel, 4:3, colour and sound

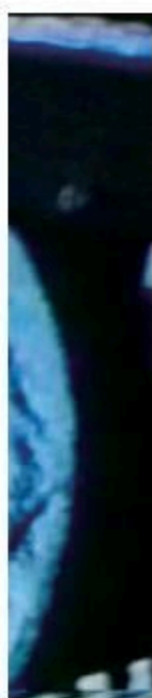
Video 8, 單頻道, 4:3, 彩色, 有聲

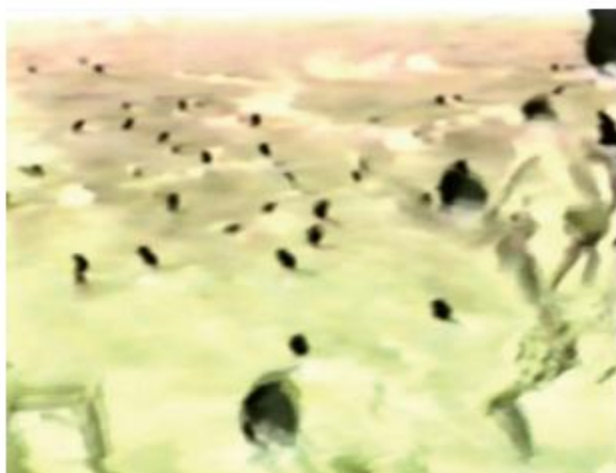
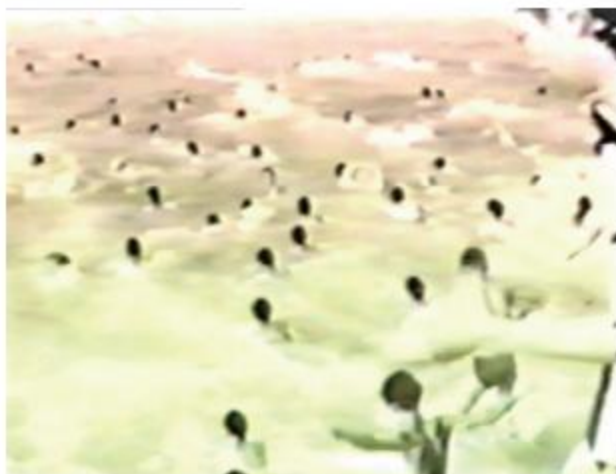
Courtesy of the artist

作品由藝術家提供

Depictions of images from World War II that reflected the emotional trauma felt in response to the June 4th massacre. The historical image of a Chinese student standing in front of a tank is replaced by a dancer, performing against the backdrop of a super-8 projection. A train passes by, leaving behind no trace except for the fireworks on the ground.

本來是一個人的故事，後來變成集體的回憶。本來死有輕於鴻毛，但也有重於泰山。本來是和平爭取，後來暴風平亂。本來同為一家，後來是陌路人。這是八九年天安門事件後，關於戰爭、家國歷史的悲痛絕情篇。





Diversion
兩頭唔到岸
1989
5'40"

VHS, single-channel, 4:3, colour and sound
VHS, 單頻道, 4:3, 彩色, 有聲
Courtesy of the artist
作品由藝術家提供

This work opens with a panoramic view of Hong Kong taken from a popular 1960s documentary television programme entitled *Hong Kong Today*. The opening shot is followed by an older scene taken from the same show featuring two Star Ferries crossing each other in the harbour. These scenes are complemented by black and white archival images obtained from the Public Record Office, depicting the Victoria Harbour swimming contests that took place in the 1960s. The changing perspectives on place reflect the transitions that were taking place in the political situation at that time. Capturing the collective memory of Hong Kong in its present-continuous tension, the video temporarily slows down to focus on one particular image: a momentous leap by hundreds of scantily clad contestants diving into the water, as if to underscore this as a moment when they can no longer turn back and their only option is to jump.

影片中的紀錄檔案是六十年代由香港政府資助的渡海游泳比賽的畫面和舊日電視節目塑造的形象，隱喻現今九十年代香港過渡的心路與歷程。

作品以六十年代電視紀錄片《今日香港》的香港全景開始，兩艘天星小輪在維港擦身而過，舞者、遊客奔跑跌撞，象徵香港政治及九七大限引發的移民潮。



Song of the Goddess

似是故人來

1992

6'39"

Hi-8, single-channel, 4:3, colour and sound

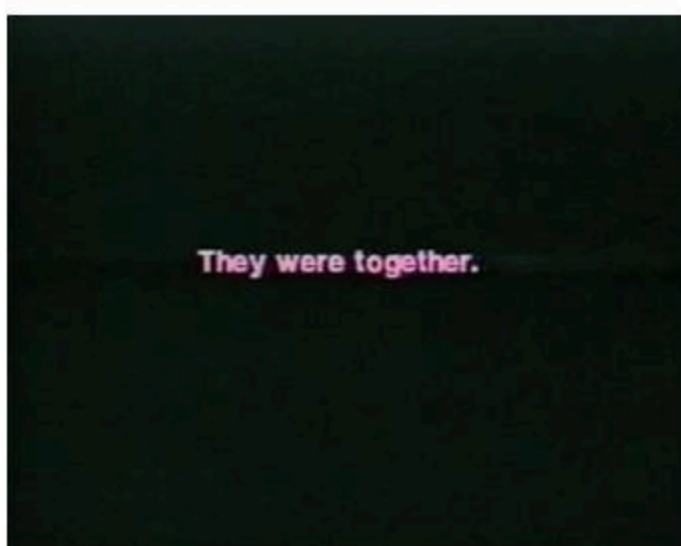
Hi-8，單頻道，4:3，彩色，有聲

Courtesy of the artist

作品由藝術家提供

This work pays tribute to the love story between the two lead female Cantonese Opera performers, Yam Kim-fai and Pak Suet-sin. Their mirrored selves appear as strongly dualistic reflections referencing their love in real life, and also echoing what was acted out on the screen.

作品借香港粵劇名伶任劍輝、白雪仙合演的電影《李後主》中的故事，暗喻女人與女人之間的親密情感。在現實中，白雪仙送給任劍輝那句「如可蜀夸，人百其身」，是永訣也是若即若離的深情，如何淒艷動人都比不上長存在鏡頭後那像霧又像花的驚鴻一瞥，或者是纏綿悱惻的生離死別。



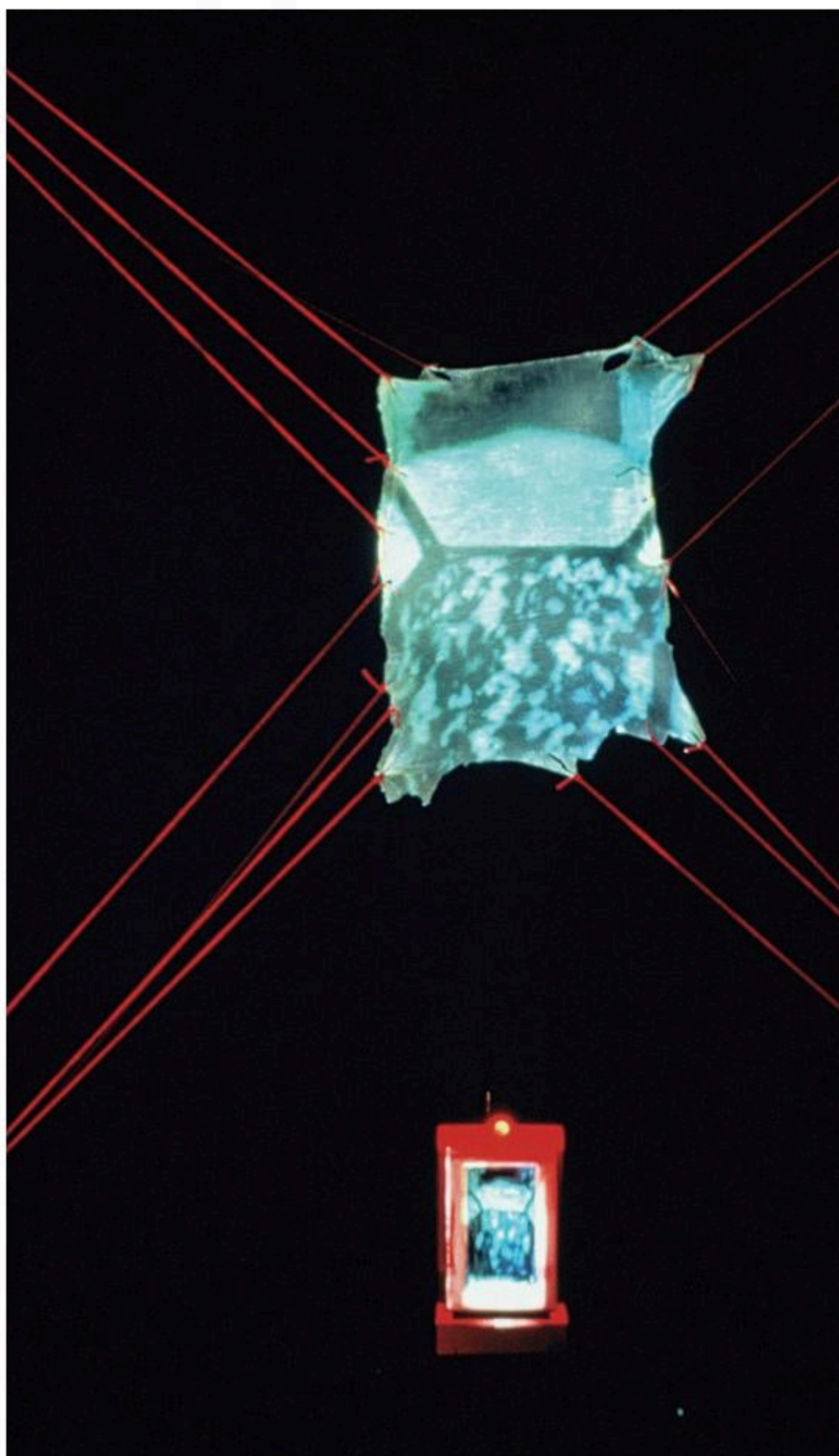


Bik Lai Chu
Pledge : 碧麗珠
1993 / 2018 (remake 重製)
Objects, video, colour and sound
物件，錄像，彩色，有聲
Courtesy of the artist
作品由藝術家提供



Bik Lai Chu is the language of the body on a post-colonial detour. It explores the female image, language, and communication. It translates Hong Kong from her historical, social, and political perspective. The video shows a woman banging her head against a dressing room table. She can be seen from both the front and the back, as she is crouched beneath the table. Her head looks down, obscuring the visibility of her face. The sound of her head banging against the table is processed and amplified. As viewers climb the stairs to approach the installation, they are confronted with the monotonous and metallic sound of a woman banging her head. The work was first exhibited at Hong Kong Fringe Club.

《碧麗珠》為藝術家創作長達十年的錄像裝置系列，同時也是居家清潔使用的打蠟用具。此件為系列最早發展的原形，作品英文名「Pledge」有保證、承諾之意，暗喻中國政府對香港五十年不變的政治承諾；中文名的「珠」代表香港東方之珠的美名，「碧」則與粵語的「逼」迫同音。此件裝置最初展自藝穗會的化妝間，錄像裡可見一位女子的背影，每隔幾秒抬頭一次，每次抬頭都會發出如同打樁的聲響。



I Can Only Tell it to Strangers
碧麗珠系列 3：我只跟不相識的說
1996 / 2018 (remake 重製)

Found object, latex, video, colour and sound
現成物，乳膠，錄像，彩色，有聲

Courtesy of the artist
作品由藝術家提供

Projected onto two screen surfaces is a video image of the artist sitting with her back to the viewer, banging her head at regular intervals. The first projected image is located at the far end of the small room with a dusty mirror surface placed on the floor resembling the Chinese Earth God's temple or ancestral tablet. The second image is projected onto a piece of latex that was cast from the artist's back and bears the impressions of her skin and hair, it is suspended in the middle of the space by red threads stretched to the room's corners.

The repetitious thump of the artist's head interrupts the noise of a busy highway undergoing construction. The sound, at most four beats per minute, corresponds neither to pulse nor heartbeat. Rather, it becomes an integral part of the ambient soundtrack that refers to a different but equally constant rhythm, the sound has a vertical footprint effect — echoing the noise of the incessant building and demolition found in the urban context.

The work was first exhibited at the *Container 96* in Copenhagen Cultural Capital Foundation, Denmark, and is the third installment of the *Bik Lai Chu* series.

在漆黑的貨櫃中央，一塊皮膚狀的乳膠以紅繩拉直懸掛在空中，一面封了塵的鏡子端放於前方，鏡子像神靈般放在一個打開的化妝箱裏，上面還點了小紅燈，鏡子上反映著藝術家本人的背影，同時折射到吊著的乳膠幕上。影片中的藝術家不斷嘗試抬頭，如同碰運氣般卻一直碰釘子，這乳膠幕上既是藝術家的背影也是她的前身。裝置出現不停打樁的聲響以每分鐘四下的頻率重複敲擊，既不是脈搏也不是心跳，此固定的旋律象徵城市裡的垂直步伐與不斷興建及拆除的節奏。

作品首展於丹麥哥本哈根文化基金會的 *Container 96* 群展，為《碧麗珠》系列之三。



Movement #1/10

大動作

1996

5'44"

Hi-8, single-channel 4:3, B/W and colour, sound

Hi-8, 單頻道, 4:3, 黑白與彩色, 有聲

Courtesy of the artist

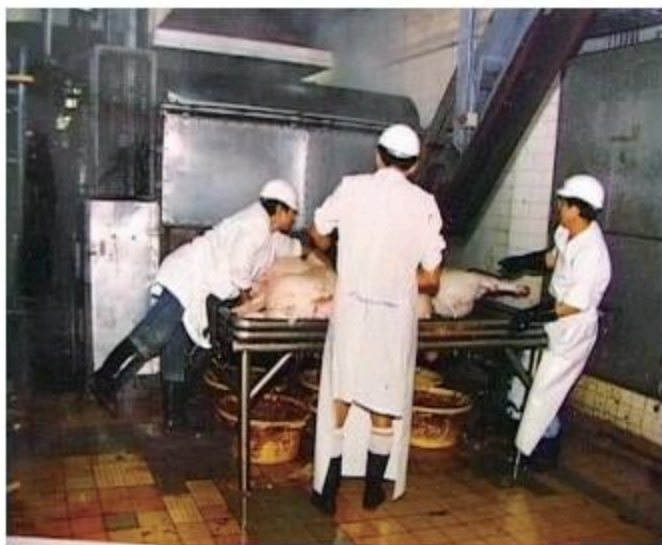
作品由藝術家提供



This video is a collaboration between Pau and choreographer/dancer Dick Wong. This is the first of a ten-part exploration of movement and space, orientation, and disorientation.

與編舞家黃大徽合作，將黃的肢體動作與爵士樂交織，透過節奏串起影像、音樂及光影探索視像與聲響的交錯。







Expiration

過氣

1997-2000

5'10"

DV, single-channel, 16:9, colour and sound

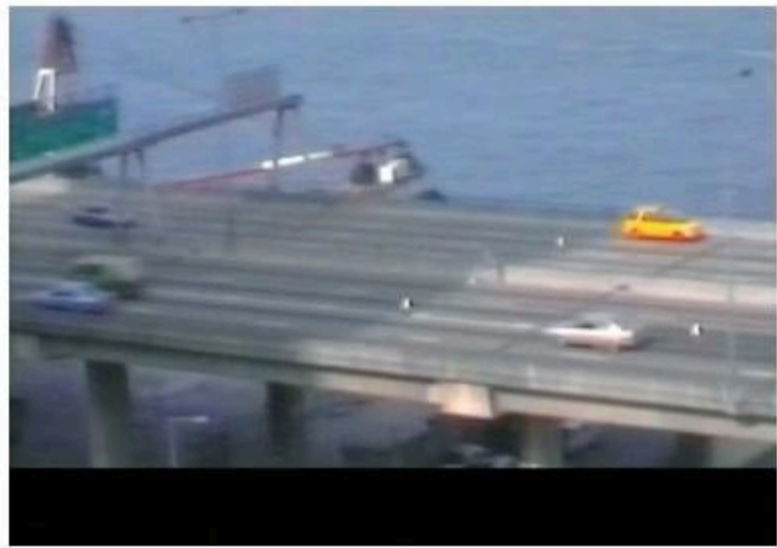
DV, 單頻道, 16:9, 彩色, 有聲

Courtesy of the artist

作品由藝術家提供

This video is based on a series of interviews that took place on the streets of Camden in North London, where the artist asked passersby, "What is your best-before date?" The respondents replied with dates that were chosen due to incidents of victory, hope, disappointment, and even death. This video was made both in memory of 1997 and to pay a farewell tribute to the Oil Street Artist Village and the art groups' resettlement to the Cheung Sha Wan Abattoir.

藝術家在倫敦街頭訪問路人「過往最好的一天」為何，受訪者的回答來自生命中關於榮耀、希望、失望與死亡的記憶。作品用以紀念 1997 年香港回歸以及油街藝術村遷離長沙灣牛棚，影像由長沙灣屠房的舊照片與沉重的呼吸聲組成。



Recycling Cinema
循環影院
2000/2018 (remake 重製)
14'16"

DV, video installation, 4:3, colour and sound
DV, 錄像裝置, 4:3, 彩色, 有聲
Courtesy of the artist
作品由藝術家提供

Recycling Cinema records vehicles on a Hong Kong expressway over the course of 24 hours. The exhibition restores the original filming technique by using expanded projection to cast the recordings on a curved screen of 150 degrees which breaks the boundaries of the images and creates a panoramic and immersive viewing experience. The speed and direction of the moving images are uncoordinated; the rhythm changes in response to a viewer's breath or physical movement. Upon leaving the screen, an image travels across the room and returns to its point of departure, creating a sense of temporal and spatial imbalance. By using long-take surveillance, panning the camera, and filming close-ups, the artist fills *Recycling Cinema* with different rhythms throughout its short runtime. Pau observes the cityscape from a passive perspective while closing in on the highway's moving cars to create multiple

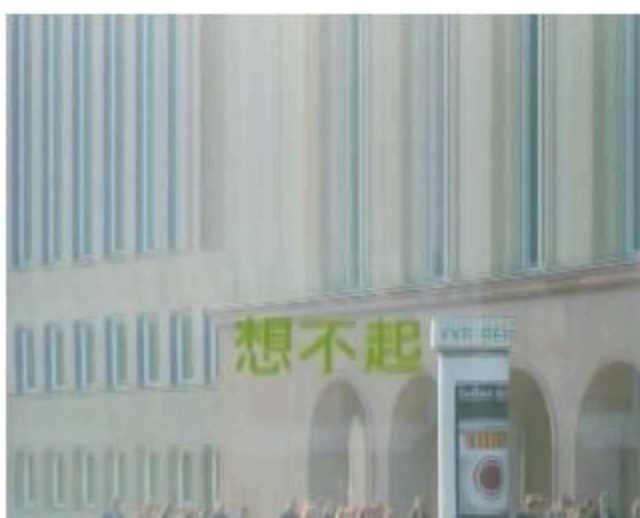
points of view. Meanwhile, the film is interspersed with night scenes observed from Victoria Peak, with overlapping images of high-rises and the harbor, shot with a fast shutter-speed lens. The film eventually returns to the monotonous highway using a different lens perspective to highlight the change between the scenes. There is no dialogue throughout the film; only waves crashing, cars racing, and two lyrical lines from John Lennon's *Love* (1970) emerging at the end: "Love is truth, truth love."

The work was first exhibited in the Hong Kong China participation in the 49th Venice Biennale.

《循環影院》記錄了二十四小時香港高速公路上來往車子的移動，展覽現場的裝置複製再現了當時拍攝的手法，以投影機替代錄像機，影像投影在 150 度的弧形屏幕上，打破影像的慣有邊界，製造一個迂迴循環的觀賞經驗。影像移動速度及方向沒有刻意同步，反而隨著每一位入

場觀者的呼吸、動作產生不同的節奏，畫面在離開屏幕後利用現場空間回到原位，影像的流動轉移在此時產生了一種時空上的失衡。《循環影院》透過長鏡頭監視、轉動攝影機的鏡頭及特寫近拍，以不同旋律貫穿短短的十幾分鐘。作品以被動的角度旁觀城市景觀又集中焦點追攝公路上的車輛，製造多重視點；同時穿插維多利亞山頂的俯瞰夜景，在快速鏡頭下穿插高樓與海港的影像重疊，最後引回影片開始時單調的高速公路，並以截然不同的節奏、鏡頭視角凸顯差異。整部影片沒有對話，只有海浪衝擊的聲音、汽車的呼嘯，以及最後結尾出現約翰藍儂 1970 年《Love》的兩句歌詞：「愛是真的，真的是愛」。

本作品首次展於第 49 屆威尼斯雙年展香港館。





For Some Reasons

為了某些原因

2003

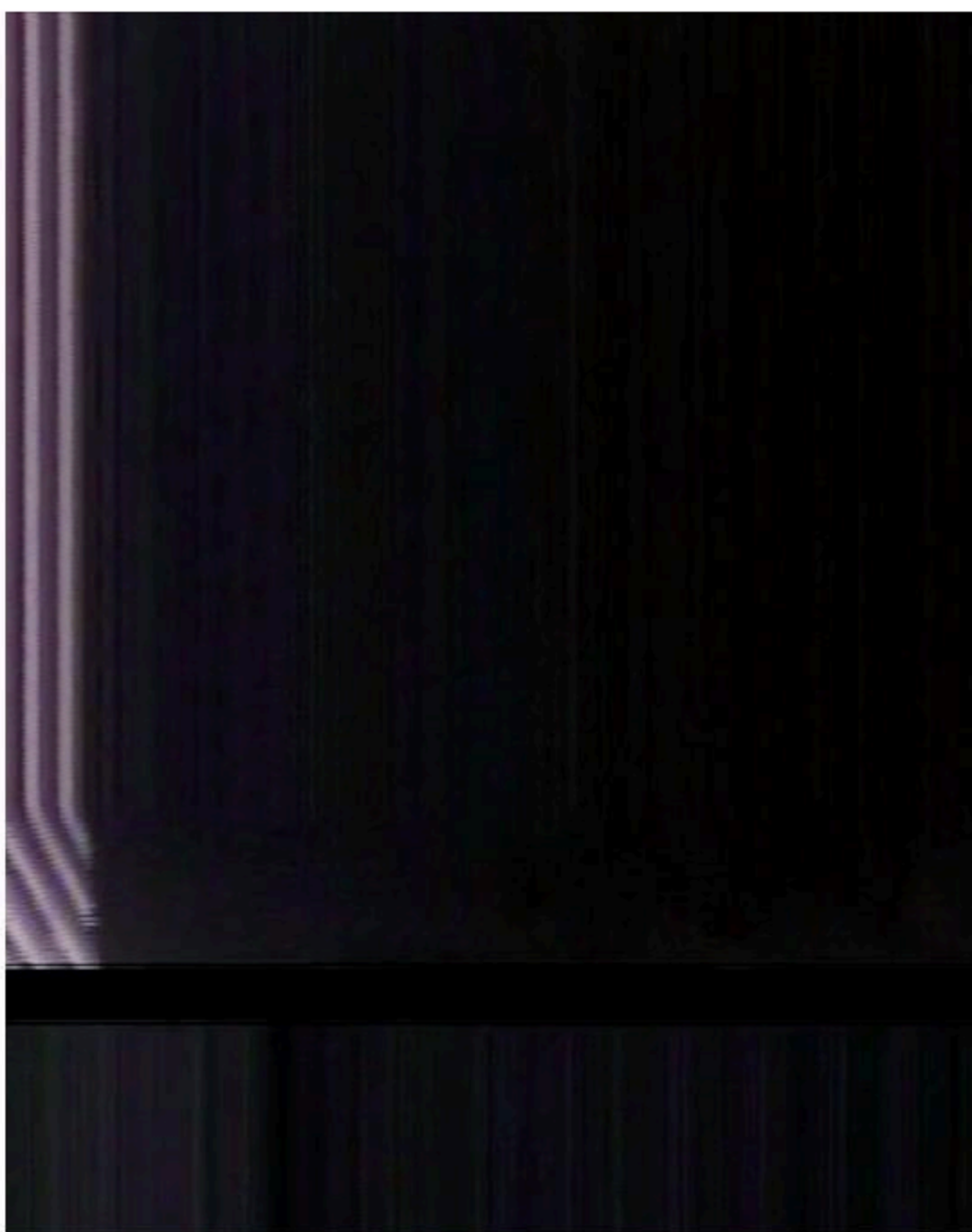
10'51"

DV, single-channel, 16:9, colour and sound

DV, 單頻道, 16:9, 彩色, 有聲

Courtesy of the artist

作品由藝術家提供



This is a video essay created in response to the protests in Hong Kong against the security laws stated in article 23, an article that prohibits acts of subversion, and grants the Hong Kong government the right to monitor, arrest and imprison perpetrators. The video opens with the phrase, 'For some reasons' a figure of speech employed by Tung Chee-Hwa's administration regarding the newly issued law. Each Chinese character is a typeface, and each typeface has a story. Changing a single Chinese character within this turn of phrase leads to a shift in meaning. *For Some Reasons* is both an exploration of writing and drawing, and a comparative study on image and text.

影片從柏林街頭開始象徵東柏林脫離極權統治，和香港正要面對的另一個政權轉移，以錄像與文字串連起來的二十三條作為節奏背景，配以彩虹扭曲形象和中英字幕，敘說一些人們不能或不應該做的事情。由二十三個無能為力組成，所有影像都和我們的無能為力及失望有關。每一個中文字都是一幅圖像，每一幅相都有一個故事，串連起每一幅相又勾劃出另一個故事。



Fanfare for the Common People

阿運會

2010

4'02"

DV, single-channel, 16:9, colour and sound

DV, 單頻道, 16:9, 彩色, 有聲

Courtesy of the artist

作品由藝術家提供

A collage of animated news clips and images of daily life that critiques the sensation of media production, revealing that it can be as frenetic as fanfare.

一部將「動新聞」集合起來的重新剪輯，把日常生活的行為放在一起，去到一個極端運動會般，反映動新聞的煽情。



Emergence (A work in progress)

源廻（進行中）

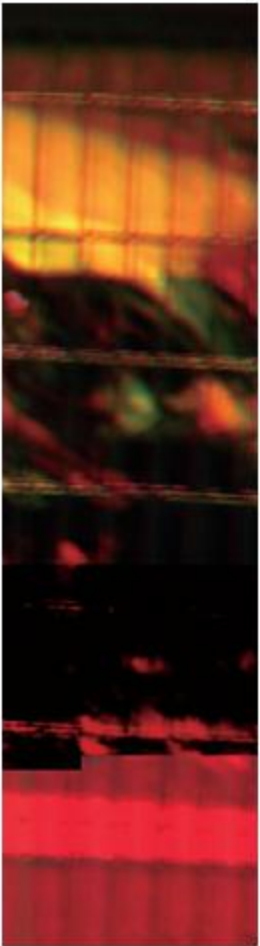
2016 - present

Object, video, photo series

物件，錄像，系列照片

Courtesy of the artist

作品由藝術家提供



Inspired by a citizen scientist's genome study of the *Bauhinia blakeana*—the flower emblem of Hong Kong—this project attempts to use data generated during the genetic sorting process to translate the DNA profiles of plants and animals into sound. During deconstruction of the DNA profiles, materials are converted, recomposed, and reconstructed into another existence that shares the same bio-logical essence but has a completely different physical form, aiming to reinterpret the DNA of *Bauhinia blakeana*. The series of photos reflected on the *Bauhinia blakeana* are on public display for the first time. These images were taken casually, capturing scenes such as a car accident and underwear hanging from the windows of the Kwun Lung Lau in Sai Wan. Through the use of special effects, the photos are transformed into a temple flying a flag; the image data is converted into a soundtrack. Pau titled this work *A Work in Progress* in hopes of recovering the *Bauhinia blakeana*'s full DNA one day, completing her interpretation of this symbolic "flag."

為香港藝術館創作的《源廻（進行

式）》嘗試為香港市花 -- 洋紫荊 -- 作基因排序的研究，透過排序過程中產生的數據，與可能和洋紫荊有血緣關係的動植物基因圖譜轉成音調，在拆解基因圖譜的過程中，物質被重新組合形成一個與其生物本質相同，但物理上完全迥異的存在形式，試圖重新定義洋紫荊的基因。而映照在洋紫荊上的則是從未發表過的系列照片，這些隨手拍攝的影像從車禍現場到西環觀龍樓懸掛在窗外的內衣褲街景，透過特效編輯成國旗飛揚的廟宇，並將圖像數據轉化成聲軌。作品列為「進行式」在於鮑藹倫希望終有一天洋紫荊的基因能全數尋回，完成對於「國旗」意象的詮釋。



I Don't Have Time to Deal with Fear
到此為慰
2018

Concept making, 3D print objects
概念發想，3D 列印物件
Courtesy of the artist
作品由藝術家提供

Inspired by the Wan Chai bombing incident in early 2018, *I Don't Have Time to Deal with Fear* interweaves the Hong Kong urban mythology from The Gin Drinker's Line*, the macaques in the Jinshan Country Park in Kwai Chung, Lu Ting in Sai Kung and the spacecraft in Sha Tin, enhanced through augmented reality technology. The development of technology enables the overlaid sensory information to be seamlessly interwoven with the physical world. The artist attempts to re-understand the relationship between human-beings and the city through mythology, exploring the possibility of reorganizing human civilization through scientific objects, and considering whether science and technology can play a role in clearing the charges of historical violence.

*The Gin Drinker's Line is the name of a British military defensive line created against the Japanese invasion of Hong Kong in the Second World War. The Line's name originated from Gin Drinkers Bay, a former bay in nearby Kwai Chung, New Territories (now reclaimed

and part of Kwai Fong). It was composed of 1.5 meter deep defensive channels or trenches, to aid the English soldiers of the Middlesex Regiment, they were named after the roads of London such as Oxford Street.

以 2018 年年初灣仔炸彈事件為靈感，透過虛擬科技再現醉酒灣防線 * 上的香港城市神話，包括葵涌金山郊野公園的獼猴、西貢的盧亭以及沙田的飛船，透過擴增實境的技術得以將不同時空的物體重現於同一場域。藝術家在此嘗試藉由神話來重新理解我們與城市間的關係，探索科技物體重組人類文明的可能，並進一步思考科技在以魂牽戰爭的幽靈化身為牆紙的包裹下是否得以扮演洗清歷史暴力的角色。

* 醉酒灣防線是 1941 年二次大戰中駐港英軍為了防止日軍侵入香港九龍半島及香港島，在新界南所設置的防禦工程，從葵涌一直到牛尾海沿岸。樞紐是位於金山郊野公園的城門堡壘，沿線 1.5 公里由隧道、戰壕與碉堡組成；隧道名稱乃按英國街道如牛津路等命名。



Recycling Ellen Pau: On Hauntology, of Love, Desire, and Fear

Lo Yin Shan

“Haunting is historical...but it is difficult to pin down, it is never simply assigned a date in the chain of precedents”¹ ...according to the instituted order of the calendar. Mourning can be a gesture of life, or even the content, so as to haunt the affective ontological being, to the point where there is no peace.

—David Der-Wei Wang, introduction to *Post-Loyalist Writing*

To XXX, My Love

In the late-2017 Guggenheim exhibition *Art and China After 1989: Theater of the World*, the single-channel version of *Recycling Cinema* (1999) was placed in the middle of the upward-spiraling slope in the museum's circular lobby, dividing equally the timeline running from 1989 through the 2008 Beijing Olympics. As one of two Hong Kong artists featured in the exhibition, this famous work of Ellen Pau was included in a part of exhibition named *5 Hours: Capitalism, Urbanism, Realism*, which included works that were chronologically related to the period following Deng Xiaoping's southern tour. Under the “Grand Narrative of Historiography” by curators Philip Tinari and Hou Hanru, it provided a complementary perspective to “One Country, Two Systems” of 1997.

“Ellen Pau's video captures the haze of disorientation that was so acutely felt during the handover period, when Hong Kong's hybrid cultural identity was once again thrust into uncertainty. In Pau's own words, this psychological state ‘is about the disappointment that comes with waiting. Anticipation heightens the desire, and time stretches into infinity. Suddenly, what you expected appears—in the case of the video, a vehicle on the highway. We're satisfied for a moment, but we become expectant again immediately afterwards.”

At the end of 2001, the installation version of *Recycling Cinema* represented Hong Kong in the Venice Biennale, and has since become something of a “legend”, as few Hong Kongers actually saw it. In the work, the vehicles speed through Island Eastern Corridor and the projection that runs back and forth and sideways go in opposite directions. In our time, when promises are cruelly broken, when no one has any hope, Ellen Pau would tell me that this uncut, surveillance version of this installation is ultimately about neuroscience—how does the brain watch? What is the subconscious relationship between Body and Sight? The to and fro of vehicles is like a punctum, pointing toward desire. If eyes were put directly into a brain, would they feel emotion and shed tears?

When Pau learned that at least a few audience members had cried because of this, the artist was pleased, and responded that she could now “die without regrets.” This is the creative force already imbued in *She Moves* (1988)—video with neither story nor character—which can also

1 Jacques Derrida, *Specters of Marx: The State of the Debt, the Work of Mourning and the New International*.

move the audience to tears. The series *Bik Lai Chu* uses a repetitive, self-destructive action (banging one's head against objects) to show unwavering determination. Even the strongest willpower, however, is futile against that midnight scenery. Objects of desire fade out like the cars. The more one hopes, the more one is disappointed. One is only left with a sense of endless defeat.

According to artist's experience of empathy, Pau laughed while she was editing *TV Game of the Year* (1989), and thus the audience laughed too; she cried while editing *Recycling Cinema*, and some in the audience would cry too. She cites her favorite example, from Hitchcock—every stab in *Psycho* should make the audience scream. These three minutes, now iconic in the history of film, terrify the audience using only its own imagination and interpretation. This is exactly what she is looking for: the shock produced by the power of video itself. In contrast to the love in *Recycling Cinema*, fear is an emotion she likes to touch upon, like in her new AR work—all its fear originates from Beijing.

Pau claims that she “has no interest in people” Mechanical repetition seems to make up the visual surface, suppressing overflowing emotion. It is 11 minutes and 42 seconds of sleepy eyes waiting for sunrise. At the last minute one can hear the piano tune of John Lennon singing “Love is real, real is love” while the screen announces, “To XX, my love.” I knew Ellen for over thirty years, and I can say with confidence that all of her works came into existence because of love. “Love”, here, as both signifier and signified, shows three facets: A. she she she she; B. thirst for technological mediums and new knowledge; C. Home, Hong Kong. But, when selfless, unrelenting love is met by injustice or even betrayal, and creation bears an urge to record. Elaborating from that, there are three basic issues that go through Pau's idiosyncrasy: the female (taking charge)—without the pretense of LGBTQ, but rather opening up her heart directly (sometimes poetic, sometimes for fun); the technological (from analog to electracy)—itself is ontology, a tactile sense of mechanical being can be sentimental, with a dash of black humour; the political (from the individual to the public)—a superimposed time-space of comprised of both a personal history of growing up and a public history. A few elements that run through the veins, with ongoing upgrading and reconfiguration: water and fire, soldering, burning of paper offerings, fireworks, surveillance (camera)—from time loop CCTV, which was trendy at that time, to the massive national machine—in the subconscious is a war in a general sense, from nightmare to the imagination of rebellion.

Hauntology of HK Style

In Ellen Pau's new AR work titled *I Don't Have Time to Deal With Fear*, the Gin Drinker's Line Defence in the 1941 Battle of Hong Kong is used as a metaphor for the adamant defence against an evil force invading Hong Kong from north of Shenzhen. As it turns out, Pau's first video works, *Disenchantment of the Statue* (1987) and *She Moves* (1988), already deal with war. The light and shadow of war are no strangers to her: films such as *The Sound of Music* and *Sunflower* made

an impression during her childhood. When the soldier-husband did not return home, her heart was as broken as Sophia Loren's. She had nightmares after seeing Hitler depicted. When John Lennon and Yoko Ono stripped naked in a hotel in protest against the Vietnam War, it made sensational headlines. Pau's mother told her about the Japanese occupation of Hong Kong. Her grandfather, who was a landlord and doctor of western medicine in Shandong, was denounced during the Cultural Revolution before escaping to Hong Kong. Pau remembers the 1967 Hong Kong Leftist Riots as follows: she was a six-year-old child at the time, and her father forbade her from going out. But when she was driving through Aberdeen, she saw another world: a child around thirteen or fourteen years old was carrying a younger child of around four or five years old on his back. This was her first shock of class difference. From St. Stephen's Kindergarten, Primary School to Secondary School, her world had almost solely consisted of hospital (her dad was the assistant head of Grantham Hospital, while her mom was a midwife in a public hospital; her entire family lived in the hospital's staff quarters), besides overseas travel on her every birthday. Expo '70 in Japan left her with the strongest impression. She was mesmerized by the technology that brought about a better society in the post-war world. Alan Tang Kwong-Wing was once shooting film at the Grantham; that was when she realized the world is huge. So she asked her father which is the best job in hospital. Her father inherited the spirit of her grandfather, who liked to play magic, liked to assemble strange birthday gifts and, like Pau, did not "have interest in people." He thus recommended radiologist, which became her job. She worked like robot in the Queen Mary Hospital, her second home. Nevertheless, for some reason, she wanted a job that was viable even in wartime. It was then that she came across the Association for the Advancement of Feminism, where she learned that women can fight in social struggles, and that the individual is already a site of war. Returning to *Disenchantment of the Statue*, its ending—which resembles discussions of theory of ideology on BBC radio—borrows Karlheinz Stockhausen's sound mix on the Cold War, which discusses "...theory of ideology... that Communist Party of China has brought a new style of work for the Chinese people. A style of work which centrally entails integrating theory with practice, forging Marxism and the practice of self-criticism closely together..."

Harvard professor David Der-wei Wang, in his *The Monster that is History: History, Violence, and Fictional Writing in Twentieth-Century China*² and *Post-Loyalist Writing*, borrowed the concept of Hauntology from Derrida, and applied it onto Chinese historical violence and discourses on the literature of China, Hong Kong, and Taiwan. The term "Hauntology" originated in Derrida's *Specters of Marx: The State of the Debt, the Work of Mourning, and the New International*, published after the fall of Berlin Wall and the collapse of the USSR. It discusses, through the death of communism, how "the specter of Marx still haunts us." Now, fourteen years after his death, the master of deconstructionism could never have imagined how the specter would return to haunt the capitalist Hong Kong, with time running out for the post-loyalists on this tiny island. Cultural theorist Mark Fisher from Goldsmiths, University of London cites Hauntology to describe how

2 *The Monster That Is History: History, Violence, and Fictional Writing in Twentieth-Century China*, David Der-wei Wang (University of California Press, 2004).

contemporary culture is haunted by the “lost futures”³ of modernity, or the yearning for a “future never reached.”

“Following Derrida’s theory, one can discuss how post-loyalists fail to adapt to the current times. He opens the Pandora’s Box, and lets all sorts of historical specters out to roam. On the one hand, it points to the ultimate dismantling of the time and memory of post-loyalists. On the other hand, it could perpetuate and exaggerate the a priori obstinacy of post-loyalist consciousness. Since the trajectory of time is confused and the approach of memory is open, post-loyalists’ feelings of loss and inseparable love and hate are no longer bounded by formalized thinking, and can become an infinitely transforming burden or indulgence—like the bewitchment from a spectre.” As David Wang wrote in the introduction to *Post-Loyalist Writing*, “. . . Mourning is not simply to lament death and bid farewell to the past. It can be a gesture of life, or even of contentment, to allow affective ontology to haunt one’s dreams. In Freud’s words, facing the loss of an object of desire, ontology itself feels like an endless cycle of melancholia. I have to stress that mourning can also be a choice, a choice in the face of the loss of an object of desire within the trajectory of time, one that is made with full knowledge of its impossibility. It is difficult to break away from the corpse of history, and in a similar manner, the influence of the post-loyalists will never disappear. Compromise between the possibilities of forgetting and remembering, forsaking and preserving, exorcising and summoning—it is here that the dilemma between modernity and post-modernity exists.

The AR version of *Lo Ting*⁴ appears in the mobile app for *I Don’t Have Time to Deal With Fear*. This can be, to a certain degree, an interpretation of the violence of history itself as well as of the purge of history, using new or old thinking on the immortality of the soul. Pau, in introducing the work, points out the absence of a Public Records Act in Hong Kong, and how it allows the “Hong Kong story” to be manipulated by the government in the “post-truth era.” As a pioneer of “derivative work”, Pau can always find interesting points from old files to be used as metaphors for the present: *Diversion* (1990) pulls, from the colonial-era Public Records Office, a black and white news video clip about the Hong Kong Cross Harbour Race from the 1960s, and superimposes it onto the critical time of post-1989 and 1997, turning it into a migration en masse; *No References* was exhibited in 20th anniversary of Videotage in 2016. It is a reinterpretation of *The Great Movement* (1993-1995), which transforms the “solitary lighthouse” from a government publicity video half a century ago, into a haunted cattle depot. Its original version cites Julia Kristeva’s *Powers of Horror: An Essay on Abjection* (1982) on horror, marginalization, castration, exile, and queer theory.

Video Effect as Content / Message

There is no “she” in *She Moves*, but one can hear “We’ll meet again, don’t know where, don’t

3 Mark Fisher, *Ghosts of My Life: Writings on Depression, Hauntology and Lost Futures*, 2014

4 A mythological figure from Lantau Island, Hong Kong.

know when...”, the most popular military cheering song in Britain during the Second World War, which is also heard in the ending of Kubrick’s *Dr. Strangelove*. To put it in a different context, a glance and a sway of the curtain, like *Song of the Goddess* (1992) it is as if the ghost of the last Song Dynasty emperor, Li Yu, visits the New York subway⁵. Pau brought a collection of videos of Yam Kim-Fai and Pak Sheut-Sin to America in 1992, with support from the Asian Cultural Council. “I would die a hundred times to redeem her life” (Pak’s elegiac couplet for Yam’s funeral) that was the promise made by a woman to a woman. Pau claims that she has listened to Western opera instead of Cantonese opera since childhood, but what mesmerizes her is the ambiguous identities both on and off stage. As for Anita Mui’s classic, it is the theme song of Huang Yu-Shan’s film *Twin Bracelets*, which is, again, a story of she and she.

In this interview, Pau made multiple mentions of the “modern female.” When asked about the influence of colonial education, she said it was successful in leading one to think that one is not educated in a colonial way, but instead has independent thinking (“Only with independent thinking can you be a modern female”). She attributes her modern female mentality to her strong-willed mother—a graduate of a famous school; a young, idealistic woman who demands justice; a career woman who does not require money from her husband, and who wishes to be a heroine. Nevertheless, the thing that made the radiologist feel that the “female can finally take charge” was video as a new medium. Pau joined Firebird in shooting the Super 8 short *Glove* (1984). It was a three minute Kafkaesque surrealist work on desire and stalking. Yet the work still required the participation of a few men. The self-proclaimed loner, who hates collective creation, read a quote from a female artist in a foreign magazine, who noted that the film industry has been in men’s hands for over a hundred years, and declared it a new medium that women can take charge of. To Ellen Pau, the Chinese title of this exhibition— *gaadong*, family possession— is about the machines needed for creation. From analog VHS, Video-8, Hi-8, DV, HDV to digital Hologram and AR, every format and tool was once a “new medium”.

Reflecting on thirty years of Pau’s work, one can feel the grainy texture and noise of the analog medium, and its difference from the sterile digital generation. Around 1988, when I first got to know Videotage, it was Ellen Pau who lent me a video camera for my work, and I edited the work at her place. I especially liked a toy-like pen tablet video effect machine. Graffiti-like scribbles could be superimposed onto filmed material. The technique had a unique hand-made, low-tech feel to it—a certain aesthetics of ambiguity, which digital media can never quite replicate, no matter how advance the technology is.

Pau feels that video need not be lens-based, and considers it unnecessary to learn the film language in order to narrate through the lens. It is rather like “chop suey”, and plays mainly with effects. Noise can also be video. She often tells her students, “Video is actually radio, radio with images; the audio track is thus very important.” Pau’s works in late 1980s demonstrate video effect as both content and message: it is *Blue* before Derek Jarman, an experimental hand-made

5 The work is based on an epic Cantonese opera, a story about Li Yu, the sixth son of Emperor Li Jing of Southern Tang, who was the most accomplished poet of his time, but his destiny was one of many vicissitudes.

collage MTV consisting of smoke, soldering, breasts, and MTR—magnifying emotion by slowing the shot down; practising falling down in *Drained II*, where special effect grains eat into the screen like a virus—a time-space compartmentalization, reminding one of the façade of a caged home in the city; *Love in the Time of Cholera* (1989) interprets “video effect as virus” on a textual surface, running into the wall in a Pina Bausch-esque manner on the stage of Zuni, white T-shirts, and AIDS. There is an indescribable decadence of fin de siècle. Video effects spread like a virus—not only inspired by Laurie Anderson’s *Language is a Virus*, but also by William Burroughs’ conceptual fiction. It collapses the categories of old man and Pau’s favourite Kafka: surrealism and futurism.

“Every image is an ephemeral vanishing act/In its countless contemporary forms, its only magic is the magic of disappearance”; the klaidescope of *Video is a Hole* (1990) fortells Ackbar Abbas’ “aesthetics of disappearance.” Its stream-of-consciousness, frame-within-a-frame technique is not unlike the magic box, with multiple secret compartments in the attic of Pau’s grandfather’s apartment. From the slowly rewinding firework in this video version of Peeping Tom, we jump cut to a 2017 party celebrating the 20th anniversary of handover in Cattle Depot, where *Distributed Firework, DIY Hologram*—a collaboration between Pau and William Wong—was shown. This is more than the scientific art of Nikola Tesla (played by David Bowie) in *The Prestige*. From an extinction screen to virtual fireworks on a hand, it can even point to the media archaeology of Reload_HK⁶ and the Gregory Ulmer’s Electracy (an “electric literacy” that develops from orality and literacy), as a personal yet public alternative historic account.

The Scream of Anthem & Emblem

The writing and discourse surrounding the Hong Kong Story has always been influenced by geopolitics. From the depth of love to the looming red terror, it is no longer an academic, aesthetic horror, but rather a horror of management and control.

The puny and playful *TV Game of the Year* enlightened me as a student. This meme uses the rhythm of the leader’s gestures and gulps to mechanically subvert the pattern of politics. In a short time, what the leader says is manifested onto the Hong Kong people. The Revolution of Ellen Pau, so named in a post-1989 subtitle, makes a perpetual motion statement of the independent female body regarding the oppressed “Pearl of the Orient” in the *Bik Lai Chu* series. Two years before the handover, Pau was the only artist from Hong Kong—“preordained” by curator Paik Nam June—featured in the first Gwangju Biennale. She made *Pledge*, a couplet of videos, one left and one right. Hong Kong capitalism “Guaranteed replacement and a one year warranty” against “Three Obediences and Four Virtues; Salvation for the Faithful; and Dedication and Loyalty to the Country” The Marxist specter of Derrida slowly becomes the city’s unspeakable immersive experience. The for post-loyalists, the paths to DIY self-salvation

6 Reload HK is a multi-faced project curated by Ellen Pau in 2016, which includes screenings and performance, with more than thirty artists participated. It consists of a wide range of media presentation, including hologram, videos, video 360, interactive mobile games, virtual reality, sound navigation and more.

include the Hologram and the Horrorgram, as well as the “torture claimant.” A series of unpublished photographs transformed the Sai Wan in Kwun Lung Lau period, with its scenery of clothes hanging out windows, into temples with waving national flags, and accompanied by an audio track processed from the visual data of this illusion.

In David Wang’s investigation, *Post-loyalist Writings*, everything from the national flag to the national anthem, from the invisible to the visible, from the inaudible to the audible, can be interpreted by how the post-loyalist chooses to be “against the time” as an ontological struggle. In 2016, Pau created *Emergence (A work in progress)* as a part of the Hong Kong Art Museum’s Listen to Hong Kong exhibition. It, inspired by the Bauhinia Genome project, attempts to decode the DNA of Hong Kong’s emblems—the city flower Bauhinia Blakeana’s scientific data is transformed into sound waves, and its heterogenic origins are traced through genome maps that might be related, its features extrapolated into possible reincarnations. Unfortunately, this collaboration between art and science remains unfinished. Pau explained that, at that time, the laboratory could only find the Bauhinia’s parents, and that the sequencing of first group of parents was in progress, with the second and third group pending.

Therefore, Pau could only borrow from the concept of DNA, and mix data from the computer and the three sound files from the on site installation into the work. The three files are from live sampling contact microphones on Bauhinia trees in Kowloon Park and Pok Fu Lam, where a French missionary first discovered the Bauhinia more than a hundred years ago, along with the national anthems of Britain and China, respectively. Spectators can hear a few familiar notes. She hopes that, one day, the Bauhinia’s genealogy can be traced in its entirety—with the final version of the installation named *Anthem*. In deconstructing genes, matter is transformed, reconstructed, and reinterpreted, and exists finally in an alienated form. In the video accompanying Bill Viola’s *Anthem* (1983), a little girl Seer is seen screaming. This inspired *Video Circle: Recycling Opera* (1996), where the a person’s scream forms a literal surround sound created by 36 televisions, while the surveillance television watches over the entrance to a hospital. Pau mentioned how Bill Viola once wrote that the surveillance footage is sent to directly to a security room, and that this footage, unwatched, is probably the loneliest video.

Pau, in her “loner” way, responds to time in the manner of Edvard Munch or Bill Viola. Unforgettable emblems of the signified, like the meta Lo Ting in *I Don’t Have Time to Deal With Fear*, are proof that the spirit of Hong Kong has persisted through multiple reincarnations. Creation, knowledge of new media, and affection for Hong Kong, are all lifelong aspirations for this radiologist who manages the x-rays for patients every day in Queen Mary Hospital. Although the future we hope for no longer exists, we can still “refuse to let go of the desired future.”

Lo Yin Shan is a senior cultural commentator and media expert, she is the author of *Driving Lantau: whisper of an island*, and editor of *The Box Book – The Beauty and the Beast of Hong Kong Culture*.

「『幽靈總是已在歷史之中……但它難以捉摸，不會輕易地按照時序而有先來後到之別。』¹……傷逝可以成為一種生命的姿勢，甚或內容，讓有情的主體魂牽夢縈，不得安寧。」

——王德威《後遺民寫作：時間與記憶的政治學》序

To XXX, My Love

2017 年底紐約古根漢大展《1989 後的藝術與中國：世界劇場上》單頻版《循環影院》（2000）被置於圓形大廳往上盤旋坡道中間——均等切割從 1989 至 2008 京奧時序。作為香港兩代表之一，鮑藹倫最為國外認識的作品，收歸於鄧小平南巡之後部份「五小時：資本主義，城市主義，現實主義」，作為策展人田霏宇、侯瀚如大中國體系「宏大敘事歷史觀」脈絡底下，關於九七「一國兩制」視點助證：「鮑藹倫的錄像，準確捕捉回歸期間的迷惘失向感，特別是當香港混雜文化身份再一次被推向不確定未來。這種心理狀態，用藝術家的話，『就是關於隨等待而來的失望。慾望，因預期愈高而失落愈大，時間卻被無限期伸延。突然間，你所期待的出現——在此錄像比擬中，就是高速公路上的汽車。在一閃而過的滿足後，我們又得重新期盼。』」。

2001 年卒先代表香港參加威尼斯雙年展的裝置版《循環影院》，恍似已成「傳說」，因為真正沒多少香港人在現場看過。投映中東區走廊飛馳的車輛，與左右搖擺的投影機正開往相反方向。在承諾遭粗暴對待、大家不再有所期待的今日，鮑藹倫會告訴我，這個無剪輯監視版裝置，最後是關於神經科學——大腦如何觀看？身體與「目光」的下意識關係？來來回回車輛就如「刺點」（punctum）指向「慾望」。假若把眼睛直接放進腦袋，它會否因看見某個影像而感動流淚？當她知道至少有幾位觀眾因此而哭而喊，老懷安慰的藝術家以「死而無憾」來形容。這是三十年前《她去》（1988）已心懷的創作動機——沒故事沒人物的影像同樣可以令觀眾哭泣，或感傷。一如《碧麗珠》系列，以不停重覆「自傷」動作——撞頭，如題「Pledge」誓要展示堅定不移的決心。然而在那個通宵達旦情境中，意志如何倔強也白費，慾望對象如汽車 fade out 無蹤無影，愈期待愈失落，只有無盡挫敗感。

根據藝術家「神入移情」經驗，當年剪輯《估領袖》（1989）時笑，觀眾也笑；剪《循環》單頻時哭，那就應該有人哭了。她以至愛希治閣為例，《觸目驚心》每插一刀就是要讓觀眾尖叫。影史經典三分鐘的驚悚，全靠觀眾自己想像和演繹，這正是她所期許渴望：影像自身力量帶來的震懾。相對《循環》的愛，驚恐，Fear，也是她喜歡碰觸的一種情感，如最新 AR 作品，企圖處理的恐懼，都源自北京。

1 Jacques Derrida, *Specters of Marx: The State of the Debt, the Work of Mourning and the New International* (1994 英文版)

聲稱「對人沒興趣」的藝術家，在看似機械性重覆表象下，努力壓制「爆棚」情緒。在雙眼通紅等天光的 11 分 42 秒單頻中，最後一分鐘「Love is real, real is love.」John Lennon 鋼琴響起，螢幕宣告：To XX, my love。作為認識超過三十年好友，我可以說，鮑藹倫所有作品都因愛而現形。這裡能指／所指的愛，可分三個面向：一，她她她她；二，對科技媒介及新知識的飢渴；三，土生土長屋企，香港。然而，當種種不求回報義無反顧的愛，遭遇不平等看待甚或被背棄出賣時，創作在當其事有某種要紀錄下來的急切性。由以上引伸，交叉穿錯鮑藹倫作品獨特性的三個基本議題：女性（當家作主）——沒 LGBTQ 煞有介事，寧可（時而詩意時貪玩地）坦胸直抒；科技（從 analog 到 electracy）——自身就是主體，機械存有的觸覺感知，既可感性又不忘黑色幽默；（從個體到公共）政治——私己成長史交織香港公共史的疊映時空。其中幾個從一而終元素，不斷升級再設定：水與火、燒焊燒衣煙花、Surveillance (camera) 窺視監控——從當年流行的 Time loop 閉路電視系統 CCTV (Close-circuit television) 到後來龐大國家機器；潛意識底藏廣義戰爭，從夢魘到「策反」想像。

Hauntology of HK Style

AR 新作《到此為忌》英文題為《I Don't Have Time to Deal with Fear》，以 1941 香港保衛戰醉酒灣防線為切入點，指向對深圳以北惡勢力入侵香港的誓死抵禦。但原來，鮑藹倫首部錄像作品《裂像》（1987）和《她去》已跟戰爭結不解緣。對於戰爭光影陰影，自小已跟世界同步並潛移默化：包括小時候跟爹哋媽咪入戲院看的很多電影如《仙樂飄飄處處聞》、《向日葵》軍人丈夫不回家她就跟蘇菲亞羅蘭一齊傷心、最驚看過某希特拉發惡夢；John Lennon 與小野洋子反越戰酒店除衫，更是當年電視花邊新聞；媽咪亦有談及三年零八個月，而山東大地主西醫外公來港前曾被批鬥……而六歲小孩對六七暴動如是記憶：爹哋不許出街，但開私家車路經香港仔時窺見窗外「眾生」——有十三四歲小朋友用「揸帶」背著另一四五歲小孩，首次受階級差異衝擊。由聖士提反幼稚園、小學到女中，她的世界幾乎只有醫院（爹哋任葛量洪醫院副院長，一家住醫院宿舍，媽咪任公立醫院助產士），以及每年生日的外國旅行，最深刻是 1970 年日本萬國博覽會，為戰後世界帶來更美好社會的高科技令她著迷。還記得有次鄧光榮到葛量洪拍戲，她才發覺世界原來很大，於是問爹哋醫院最好做什麼崗位？據鮑藹倫的自我演繹，受愛玩魔術的爺爺遺傳、喜歡砌古靈精怪生日禮物的爹哋，同樣「對人不感興趣」，因此建議她做「照肺」，結果當上終身放射診斷技師，與瑪麗醫院為家，像機械人一樣工作。然而當年不知為何，她希望找一份即使打仗仍不會失掉的工作。其後認識新婦女協進會，知道當女人也很鬥爭，個人就是戰場。回說《裂像》結尾有段像 BBC 電台廣播談意識形態理論，其實挪用電子音樂師祖 Karlheinz Stockhausen 的「冷戰」混音。大意是「中國共產黨為人民帶來『新風』，就是以理論結合實踐為重心，馬克思主義者實踐自我批判……」。

哈佛教授王德威分別在《歷史與怪獸：歷史、暴力、敘事》² 和《後遺民寫作：時間與記

² The Monster That Is History: History, Violence, and Fictional Writing in Twentieth-Century China, David Der-wei Wang (University of California Press, 2004)

憶的政治學》中借用德希達 (Jacques Derrida, 港譯德里達) Hauntology 概念, 將其譯作「魂在論」並轉移應用到中國歷史暴力和中港台文學論述。Hauntology 一詞源自德希達在柏林圍牆倒下蘇聯解體後出版的《馬克思幽靈》¹, 借共產主義之死暢談「馬克思陰魂不散」問題。仙遊十四年的解構大師自然想像不到, 幽靈如何回魂盤桓資本香港上方, 小島「後遺民」亦快氣數已盡。倫敦金匠學院文化理論家 Mark Fisher 挪用 Hauntology 形容當代文化中被現代性「丟失的未來」³ 氛圍所縈繞, 或者對「一個永不抵達的未來」之眷戀緬懷。

「就著德希達的立論, 我們可以談後遺民『不識時務』。他打開了潘朵拉的盒子, 讓各種歷史迷魅四下竄延, 一方面指向了遺民時間、記憶的終極解散, 另一方面卻又可能延續並且誇張遺民意識的先驗我執。既然時間的軌跡已經錯亂, 記憶的方法已經開放, 那麼後遺民所經歷的失落感覺, 以及難以割捨的愛憎, 就不再為制式思維所限制, 而可以成為一種無限衍異的負擔或陷溺——一如幽靈的魅惑。」王德威在《後遺民寫作》序中寫道, 「……傷逝不僅是簡單的悼亡, 向過去告別而已。傷逝可以成為一種生命的姿勢, 甚或內容, 讓有情的主體魂牽夢縈, 不得安寧。用佛洛依德的話來說, 面對欲望對象的失落, 主體不能以哀悼 (mourning) 的形式, 排遣傷痛, 反而變本加厲, 將失去的對象內化, 形成主體本身此恨綿綿的憂傷 (melancholia) 循環。……我強調傷逝也可以是一種選擇, 面對時間軌跡中失去的欲望對象, 明知不可為而為之的選擇。歷史的遺骸既然難以擺脫, 遺民的影響也就無從消逝。折衝在遺忘與記憶, 棄絕與留傳, 除魅與招魂的可能間, 現代性與後現代性的兩難於焉顯現。」

《到此為止》手機應用中出現的 AR 版「盧亭」⁴, 某程度可挪用新舊「魂在論」解讀, 對歷史自身以至對洗清歷史的暴力。鮑藹倫在作品介紹中特別提及缺席的檔案法, 令香港故事在所謂「後真相」年代更容易被官方蒙混過骨。作為「二次創作」先行者, 她總能在陳年舊案翻出「趣味」借古喻今: 《兩頭唔到岸》(1990) 從港英政府 Public Record Office 找到六十年代黑白新聞片段維港「渡海泳」, 疊映於後八九與九七大限之間, 簡直是人心惶惶「大逃港」; 2016 年錄映太奇二十周年展覽《沒有先例》, 她重新演繹《大運動》(1993-95), 讓半世紀前政府新聞片中的「孤獨燈塔」, 如遊魂野鬼般穿越牛棚。原版引用 Julia Kristeva 《恐怖的力量: 卑賤論》(Powers of Horror: An Essay on Abjection, 1982), 涉及恐怖、邊緣化、閹割、放逐和酷兒理論。

Video Effect as Content / Message

《她去》中沒有她, 卻聽見「We'll meet again, don't know where, don't know when...」二戰時英國最受歡迎的軍人「加油歌」, 出現在寇比力克《密碼114》(Dr. Strangelove) 結尾。換個身份轉個場景, 一個眼神, 一撥珠簾, 果真《似是故人來》, 李後主⁵ 人鬼情未了魂遊約紐地下鐵。1992 年獲亞洲文化協會獎助, 鮑藹倫帶著一堆任劍輝白雪仙錄映帶去美

3 Mark Fisher, *Ghosts of My Life: Writings on Depression, Hauntology and Lost Futures*, 2014

4 <https://zh.wikipedia.org/wiki/盧亭>

5 <https://zh.wikipedia.org/wiki/李後主> (電影)

國。「如可贖兮，人百其身」（任劍輝葬禮上，白雪仙的輓聯），關於死一百次，一個女人對另一個女人的承諾。聲稱自小聽歌劇不看粵劇，迷戀的卻是台上台下疑幻疑真的分身；而梅艷芳的經典，是黃玉珊導演《雙蠟》（1991）主題曲，另一個她她故事。

這次訪談，鮑藹倫數次提及「現代／時代女性」。問及殖民教育影響？她說，其成功之處正是讓你不覺得自己受殖民教育，以為自己有獨立性思考「有獨立性思考才做到現代女性。」時代女性意識，可謂遺傳自她口中的剛烈媽咪——名校出生，要求公義的理想青年，不花丈夫錢的職業女性，希望成為女中豪傑。然而，真正讓X光照射技師感到，「女性終於可當家作主了」，正是錄像作為新媒體出現時。加入火鳥拍超八《Glove》（1984），三分鐘卡夫卡式超現實之作，講慾望玩跟蹤，也要數男子參與拍攝才成事。自稱討厭集體創作的「孤獨精」當時讀到外國雜誌女性藝術家說，電影工業已被男人操控過百年，這個新媒體，可以由女人做當家。而今次展覽命題中的「家當」Belongings，對鮑藹倫來說，就是創作所需的技術性機器。從 analog signal 的 VHS、Video-8、Hi-8、DV、HDV 到數碼到 Hologram 和 AR，每個格式／工具剛出現時都是「新媒體」。

重看鮑藹倫三十年作品，感受 analog 粗糙質感與滋擾視聽的 Noise，跟「乾乾淨淨」如患潔癖症數碼一代之差異。記得大約 1988 年認識錄映太奇時，就是鮑藹倫借攝錄機給我拍功課，然後上她家學剪接。很喜歡那時一款像玩具的手寫板特效機，塗鴉字跡傳送並覆疊拍攝畫面上，獨一無二手作低科技感，有種曖昧性美學，數碼如何高科技也沒法複製。鮑藹倫認為錄像不一定要 Lens-based，無需學電影語言用鏡頭敘事。它更像「炒雜碎」，主要玩 effect，Noise 也是影像。她經常跟學生講，「video 其實是 radio，有畫面的 radio，所以聲軌很重要。」八十年代末作品，video effect as content / message：比 Derek Jarman 更早的《藍》（1989-1990），煙霧燒焊乳房地鐵拼貼手寫實驗 MTV，拉慢鏡頭將情緒放大；練習「跌倒」的《借頭借路 II》，特效微粒如病毒侵噬畫面，時空間隔化呼召此城籠屋 façade；《愛在瘟疫蔓延時》（1989）最字面解讀 Video effect as virus，進念舞台鮑殊式撞牆、白汗衫愛滋意難平，有種難以言喻世紀末頹廢。特效如病毒蔓延，不止受 Laurie Anderson 影響，*Language Is A Virus* 也源自 William Burroughs 小說概念。垮掉老爺子跟鮑藹倫最愛的卡夫卡類近：超現實和未來主義。

「每個瞬間影像都在玩失蹤／在其無盡當代形態中，它唯一的魔法就是消失的魔法」，《錄像肚臍》（1990）萬花筒呢喃預警阿巴斯「消失的美學」，跟同期一格包一格的意識流創作，不就是鮑藹倫爹哋小時候打開爺爺閣樓一個個有暗格的魔術盒。從這錄像版 Peeping Tom 緩慢「倒帶」的煙花，瞬間跳接 2017 回歸廿年牛棚派對她與黃嘉豪合作的《自己煙花自己放：DIY 立體投影》，這不只是《死亡魔法》中大衛寶兒客串 Nikola Tesla 關乎未來主義發明家之科學藝術，從絕種螢幕到手掌虛擬煙花，更可指向「點播_香港地」⁶式媒體考古學，以至 Gregory Ulmer 提出的 Electracy——從「口頭傳統」（Orality）到「書寫文化」（Literacy）發展至當下暫可理解為「電子媒體素養」——作一次既個人又公共的另類歷史檢視。

6 「點播_香港地」(Reload_HK) 為一項由於 2016 年間鮑藹倫策劃的放映、表演和媒體考古項目。參與的藝術家超過三十多名。媒材種類包括全息攝影、錄像、360 度錄像、互動手機遊戲、虛擬實境、聲音導航等。

The Scream of Anthem & Emblem

香港故事之書寫與論述，從來都受地緣政治所牽制。從愛之深切到越來越逼近的紅色恐懼，已不只是學究式驚嚇美學，更關乎如何抵禦「恐懼管理與操控」。語帶雙關可堪玩味的《佔領袖》(1989)，令當年學生如我開竅，古法版 MEME 借領導「手勢」和「吞口水」節奏的機械性顛覆「政治模樣」。領導講話陰魂不散，不用等上三五十年已轉嫁香港人頭上。後八九字幕中的「革命人士鮑藹倫」，其後以「碧麗珠」系列，對被逼迫的「東方之珠」，作出其獨立女性肉體與精神 perpetual motion 式聲明。回歸前兩年首屆光州雙年展，作為被策展人白南準「欽點」唯一香港代表，她以一左一右錄像對聯投影作 Pledge，港式資本主義「有壞包換／保用一年」對陣「三從四德／信者得救／精忠報國」。

德希達的馬克思幽靈逐漸成為城市不敢言說的「沉浸式體驗」，「後遺民」DIY 自救方式除了 Hologram/Horrogram，還可玩「聲請」。譬如拍攝西環觀龍樓時期晾曬底衫底褲為窗外風景的照片，以特效匯演成國旗飄揚之廟宇，繼而將此幻覺的圖像數據 process 為聲軌。由國旗到國歌，看不／得見到聽不／得見，大可借王德威「時間與記憶的政治學」探究「後遺民」如何以「不識時務」作主體的抗爭選擇。2016 年鮑藹倫為香港藝術館《聽·香講》創作《源迴（進行式）》，受「洋紫荊基因組」（Bauhinia Genome）計劃激發，企圖「破譯」香港徽章 DNA——將市花 Bauhinia Blakeana 的科研數據演繹出聲波記憶體，從任何可能有「血緣」的動植物基因圖譜，追本溯源獨一無二雜種身世，再將其特質作來世轉化。不過這次科學與藝術跨界合作尚未完成，據鮑藹倫解釋，當時實驗室只找到洋紫荊父母，正在進行第一組父母 DNA 排序，之後還要做第二組第三組。所以她只能暫借 DNA 概念，以電腦輸出的數據，與裝置現場三種聲音檔案作混音剪輯：Contact microphone 在九龍公園洋紫荊品種的現場採樣、百多年前法國傳教士發現洋紫荊之地薄扶林、英國《天佑女王》與中國國歌，參觀者可有機會聽見幾粒熟悉音符。她最期望，如果有朝一日，洋紫荊基因（其血緣族譜）最後全數尋回，裝置最終版將命名《國歌》（Anthem）。基因解構過程，物質被轉換重構再詮釋，最後以異化形態存活。Bill Viola 1983 年《Anthem》，錄像中小女孩 Seer 在尖叫，啟發《錄像圈：循環歌劇》（1996）——一個人的尖叫由三十六部電視組成環迴集體聲，監控電視凝望醫院入口。她提到 Bill Viola 寫過關於停車場閉路電視影像被傳送至保安房間，這些其實沒有人看的監控畫面，可會是最孤獨的影像。

鮑藹倫以其「孤獨精」Seer 方式，像 Edvard Munch 或 Bill Viola 回應時代。刻骨銘心的符指 emblem，一如《到此為憑》的後設盧亭，都是香港身份記憶前世今生來世的「魂在論」。對創作對新媒體知識對香港的情感，也是這位每天在瑪麗醫院為病人照 X 光專業人員至死不渝的志業。即使，大家期許的未來早已無影無蹤，但依舊只能「對所慾望的未來拒絕放棄」⁷。

盧燕珊，資深文化工作者及傳媒人，出版《大山與人》和《北漂十記》，主編《盒子經：香港文化別傳》。

7 Mark Fisher, *Ghosts of My Life: Writings on Depression, Hauntology and Lost Futures*, 2014

Ellen Pau

Ellen Pau born in 1961 in Hong Kong, is one of Hong Kong's most influential and pioneering artists. She graduated from Hong Kong Polytechnic University with a diploma in Diagnostic Radiography in 1982 and has worked as a radiographer in Queen Mary Hospital since then. She made her first super-8 surreal film *Glove* in 1984 and produced a set of single-channel video works reflecting the political climate and social changes in Hong Kong. By the early 1990s, Pau began to incorporate sculptural elements and ambient sounds into her video installations, and developed a unique visual language that portrays subjectivity through digital media. Throughout her thirty years of practice, Pau has continually explored the possibilities of creating an alternative viewing experience through the lens, one that is concerned with the values inherent to technology and its modes of communicating with the city and daily life.

Pau's works have been extensively exhibited worldwide in film festivals and art biennials, including Hong Kong International Film Festival (1990), 8th International Film Festival for Women (Spain, 1992), Copenhagen Cultural Capital Foundation, Container 96 (Denmark, 1996), Asia Pacific Triennial of Contemporary Art (Australia, 1996), Johannesburg Biennale (1997), Gwangju Biennial (2002), among others. In 2001, She represented Hong Kong in the 49th Venice Biennale, where the *Recycling Cinema* was first presented and it remains one of her most important works as of today.

As well as pursuing her artistic practice, Pau is an active spokesperson advocating for and promoting the development of media art in Hong Kong. She co-founded Videotage, Hong Kong's oldest artist collective, together with Wong Chi Fai, May Fung, and Comyn Mo in 1986. In 1996, she founded Microwave International New Media Arts Festival, an annual event that consists of exhibitions, conferences, seminars, and workshops. In 2014, Pau was appointed by the Hong Kong Arts Development Council as a representative of the Art Form Group in Film and Media Arts, and in the same year, she also served on the interim acquisition committee of M+ in West Kowloon Cultural District.

鮑藹倫

1961 年出生於香港，為香港最具影響力及前瞻性的藝術家之一。1982 年獲得香港理工大學放射診斷專業文憑後，鮑藹倫進入瑪麗醫院擔任專業放射科醫護人員。1984 年創作了第一套超八製作的超現實電影作品《手套》，其後製作了一批單頻道作品反映香港社會政治環境的變遷。九十年代初，鮑藹倫嘗試在錄像作品中加入雕塑及聲音元素，提供多層次的觀賞經驗，並發展出一套扣緊電子媒體內在科技和本體性的影像語言。三十年載的創作生涯，鮑藹倫不斷與時俱進探索及反思如何藉由影像的組成和產生過程，創造鏡頭以外的觀看經驗，並持續透過創作關注科技的發展對城市及人類生活帶來的影響。

鮑藹倫歷年來參與許多國際影展及藝術雙年展，包括香港國際電影節 (1990)、第八屆國際女性影展 (西班牙, 1992)、哥本哈根文化基金會「貨輪展」(丹麥, 1996)、亞太區當代藝術三年展 (里斯本, 1996)、約翰尼斯堡雙年展 (1997)、光州雙年展 (2002) 等。2001 年，在第四十九屆威尼斯雙年展香港館中首次展出《循環影院》，為藝術家最重要的錄像裝置作品之一。

鮑藹倫同時是致力推廣香港媒體藝術發展的重要推手，除了不斷精進科技媒體的創作外，她也參與策展及教育工作。1986 年，她與黃志輝、馮美華、毛文羽共同成立錄映太奇，為香港最早錄像媒體藝術家組織。1996 年，她創立微波國際新媒體藝術節，策劃每年一次的藝術季，包括展覽、研討會、講座、工作坊等。2014 年鮑藹倫擔任香港藝術發展局電影及媒體藝術組主席，同年起擔任西九龍文化區 M+ 購藏委員會成員。

1982	Pau studies at Hong Kong Polytechnic University in Diagnostic Radiography. 鮑藹倫於香港理工學院修讀放射診斷專業文憑		Zuni Icosahedron is founded. 進念二十面體成立。		1984	Glove 手套	Sino-British Joint Declaration, an international bilateral treaty, is signed between the People's Republic of China and the United Kingdom. 中國與英國就香港前途問題共同簽訂「中英聯合聲明」。
1988	Fire Sermon 火祭 Garden at Fringe 蹣開 She Moves 她去	Runway Cowgirls 牛女走江湖 Drained 溜	1989	TV Game of the Year 估領袖 Love in the Time of Cholera 愛在瘟疫蔓延時	Drained II 借頭借路 II Blue 藍	The May 28th Parade rallies 1.5 million people in Hong Kong. Following the June 4th massacre, the Hong Kong Alliance in Support of Patriotic Democratic Movements in China has organised a candlelight vigil every	
Pau participates in <i>Will be Televised: Video Documents from Asia</i> , part of the five episodes of satellite TV programs of Deep Dish TV, curated by Shu Lea Cheang. 鮑藹倫參加由鄭淑麗為「Deep Dish TV」策劃的五集電視節目：《Will Be Televised: Video Documents from Asia》。			1991	Ellen Pau receives sponsorship from the Asian Cultural Council Hong Kong to complete a one-year residency in USA. 鮑藹倫獲亞洲文化協會資助到美國駐留。		1992	Song of the Goddess 似是故人來 Video Vogue 有(失身)份
1994	Pau participates in <i>Voices from the Edge: 10 Chinese Women Artists</i> at Hanart TZ Gallery. 鮑藹倫參加在漢雅軒舉辦的《十個中國女藝術家》聯展。		1995	Drained III 借頭借路III Pledge 對聯	Pau participates in Gwangju Biennale 鮑藹倫於光州雙年展展出。		Hong Kong Arts Development Council is established, which is a statutory body set up by the Government to support the broad development of the arts in Hong Kong. 香港藝術發展局成立，為一政府指定發展香港藝術的法定機構。
鮑藹倫受昆士蘭藝術學院Griffith Artworks中心邀請參加藝術家駐留項目，同年製作《借頭借路IV》並於亞太區當代藝術三年展展出。 <i>I Can Only Tell it to Strangers</i> is exhibited in Container 96, Copenhagen Cultural Capital Foundation, Denmark. 鮑藹倫於丹麥哥本哈根文化基金會《貨櫃展 96》展出作品《碧麗珠系列：我只跟不相識的說》			Film and Media Art Group is established under the Hong Kong Arts Development Council. 香港藝術發展局成立電影及媒體藝術委員會。 Para Site is founded by Lisa Cheung, Leung Chi-Wo, Leung Mee-Ping, Patrick Lee, Phoebe Man Ching-Ying, Tsang Tak-Ping, and Sara Wong Chi-Hang. Para Site藝術空間由張思敏、梁志和、梁美萍、李志芳、文晶瑩與黃志恆成立。				
Pau participates in a residency program at Spacex Gallery, UK. 鮑藹倫參加英國Spacex Gallery的駐留項目。		The art community in Hong Kong undergoes an intense period of transition from 1998 to 2001, moving throughout the city from Oil Street Artist Village in North Point, to a former slaughterhouse in Cheung Sha Wan and finally resettling in a former livestock quarantine depot in Ma Tau Kok, currently known as Cattle Depot Art Village. 1998年到2001年為香港藝術團體不斷遷移的時期，從最早位於北角的油街藝術村到長沙灣前政府屠宰房，最後落腳馬頭角前畜生檢疫站，現改名為「牛棚藝術村」。					
Asian Financial Crisis. 亞洲金融風暴。							
2002	Pau participates in <i>Dialog IV: How Big is the World?</i> at O.K. Centrum für Gegenwartskunst, Linz, Austria, curated by Manray Hsu. 鮑藹倫參加奧地利林茲O.K當代藝術中心的《世界有多大？》聯展，由徐文瑞策劃。		2003	For Some Reasons 為了某些原因	SARS outbreaks in Hong Kong. SARS爆發。 Leslie Cheung Kwok Wing committed suicide in the Mandarin Oriental Hong Kong on April 1st. 4月1日張國榮在港島文華東方酒店自殺身亡。		A mass protest of hundreds of thousands of people is held on July 1st, 2003 to oppose the anti-subversion Hong Kong Basic Law Article 23. 7月1日50萬人上街遊行抗議政府急於就基本法第二十三條立法。

1986

Videotage is established by May Fung, Comyn Mo, Ellen Pau, and Wong Chi-fai.
馮美華、毛文羽、鮑蔺倫與黃志輝成立錄映太奇。

1987

Disenchantment of the Statue
裂像

year on June 4th in Victoria Park. This massacre also urged mass migrations from Hong Kong.
「八九學運」引發5月28日香港150萬人上街。隨後支聯會每年於六月四日在維多利亞公園舉行燭光晚會；六四事件同時引發香港移民潮。

1990

Diversion
兩頭唔到岸
Video is a Hole
錄像肚臍

Here's Looking At You, Kid! (In collaboration with Wong Chi-fai and Yau Ching)
卡拉 [超住 (你) 嘅] OK (與黃志輝、游靜合作)
Alice Doesn't Live Here Anymore – Man & Earth (In collaboration with Chan Pik Yu and Jessie Dai)
貞潔傳奇 – 天地人間 (與陳碧如、戴美玲合作)

Pau participates in *City Vibrance: Recent Works in Western Media by Hong Kong Artists*, presented by Urban Council and Hong Kong Museum of Art, which is the first contemporary art exhibition in the Hong Kong Museum of Art. Participating artists also included Antonio Mak, Chan Yuk Keung, May Fung, Mo Comyn, Danny Yung, among others.
鮑蔺倫參加由市政局與香港美術館舉辦的《城市變奏：香港藝術家西方媒介近作展》聯展，為首次在香港美術館呈現的當代藝術展覽，參展藝術家包括麥顯揚、陳育強、馮美華、毛文羽、榮念曾等。

1993

The Lost Installation
迷失裝置
Bik Lai Chu
Pledge: 碧麗珠

1996

Drained IV
借頭借路IV
I Can Only Tell it to Strangers
碧麗珠系列：我只跟不相識的說
The Great Movement
大運動

Movement #1/10
大動作 #1/10
Video Circle: Recycling Opera
錄像圈：循環歌劇
The Great Movement: Red Stock
大運動之紅籌

The 1st Microwave International New Media Arts Festival is established and originated by Ellen Pau.
鮑蔺倫創立第一屆微波國際新媒體藝術節。
Pau is invited as artist-in-residence at Griffith Artworks in the Queensland College of Art and produces *Drained IV*, which is exhibited in The Asia Pacific Triennial Of Contemporary Art.

1997

Drained IV is exhibited in Johannesburg Biennale.
鮑蔺倫於約翰尼斯堡雙年展展出作品《借頭借路IV》。
Pau participates in the exhibition *Cities on the Move* (1997-1999), co-curated by Hou Hanru and Hans Ulrich Obrist.
鮑蔺倫參加由侯瀚如與Hans Ulrich Obrist策劃的《移動中的城市》(1997-1999)。

Sovereignty over Hong Kong is transferred from the United Kingdom to the People's Republic of China on July 1st.
7月1日英國移交香港主權予中華人民共和國政府。

1998

Sweetness
甘

2000

Recycling Cinema
循環影院
Expiration
過氣

Pau is the cinematographer of *Women's Private Parts*, directed by Barbara Wong Chun Chun.
鮑蔺倫擔任黃真真電影《女人那話兒》攝影指導。

2001

Seduction of Pledge: Art Window
藝術之窗之引誘碧麗珠

Pau represents Hong Kong in the 49th Venice Biennale, where the *Recycling Cinema* is presented.
鮑蔺倫代表香港參加第四十九屆威尼斯雙年展，展出作品《循環影院》。

2004

Not Yet
未

dye-a-di-a-logue with Ellen Pau is published.
《大大話話鮑蔺倫》出版。

2008

Pau curates *DIGITALOG, Hong Kong Art: Open Dialogue Exhibition Series I*.
鮑蔺倫於「香港藝術：開放·對話」系列中任「數碼演義」策展人。

2010

Fanfare for the Common People
阿運會

Wikitopia is founded by Videotage.
錄映太奇創立維基托邦。

2014

Pau serves as the chairperson of Film and Media Arts Group in HKADC and interim acquisition committee of M+ in West Kowloon Cultural District.
鮑藹倫擔任藝發局電影及媒體藝術組主席以及西九龍文化區M+購藏委員會成員。

Occupy Central, also known as the Umbrella Movement, a large-scale show of civil disobedience, begins in Hong Kong on September 28th. It calls on protesters to block roads and to paralyse the city's financial district if the Beijing and local governments did not agree to implement universal suffrage for the 2017 Chief Executive election and the 2020 Legislative Council election.

2014年9月26日爆發佔領中環運動，也稱為「雨傘運動」，為香港爭取真普選的公民抗命運動。示威者自發佔據多個主要幹道進行靜坐及遊行，其主要訴求為中國全國人民代表大會常務委員會撤回2017年行政長官選舉及2016年立法會選舉框架和候選人提名方案，爭取行政長官選舉的公民提名權以及廢除立法會功能組別。

2015

For Some Blues
三分顏色

2016

Emergence
(A work in progress)
源迴 (進行中)

Pau curates Satellite Events on the occasion of 22nd International Symposium on Electronic Art.
鮑藹倫策劃第22屆電子藝術國際研討會的衛星項目。
Pau curates *Reload_HK* (2016-2017), a media archeology research project.

鮑藹倫策劃《點播——香港地》(2016-2017)，為一媒體考古學研究項目。
Pau participates in *Listen to Hong Kong*, organized by the Hong Kong Museum of Art at the Hong Kong Heritage Discovery Centre.
鮑藹倫參加由香港美術館策劃於香港文物探知館舉行的聯展《聽·香講》。

There is a crackdown on street hawkers in Mong Kok that led to a disturbance on Chinese Lunar New Year.
年初一旺角小販衝突。

2017

Distributed Firework:
DIY Hologram
自己煙花自己放:
DIY立體投影

Pau participates in *Art and China After 1989: Theatre of the World* at the Guggenheim Museum in New York.
鮑藹倫參加紐約古根漢美術館展覽《1989後的藝術與中國：世界劇場》。

20th anniversary of the establishment of HKSAR.
香港特別行政區成立20週年。

2018

I Don't Have Time to Deal with Fear
到此為限
Light A Little Dusty Wind Field
你恰似一束明光，輕柔地照亮身邊的塵埃

Wartime bombs are found on the construction site of the Shatin-Central rail link in January.
一月灣仔沙中綫地盤掘出戰時巨型炸彈。